

V O G U E



This number a
FORECAST
of
Autumn Fashions

Office Copy

September 15 - 1917

The Vogue Company
CONDÉ NAST, Publisher

Price 25 Cents



Favorite styles of Master Designers

A certain and definite reliability—Original and Distinctive

LEFT: Coat style 102910. High grade Bolivia cloth. Lined with peau-de-cygne. Colors: 1165 Wistaria, 1354 Navy, 1355 Brown, 1356 Green, 1358 Taupe and 1886 Mauve; at \$55.00. RIGHT: Tailored Suit style 102-233. Black Velour chalk line stripe. Colors: 1230 Brown stripe, 1231 Blue stripe, 1232 Green stripe, 1233 White stripe; at \$45.00.

Sold everywhere in the United States and Canada, Kenyon Weatherproofs, and Coats and Suits are recognized not only by the label, but by each garment carries with it. Style cards and name of local Merchant will be mailed on request.



CN00020267

1 St.

C. KENYON COMPANY
NEW YORK

CHICAGO
Congress and Franklin Sts.
(Wholesale only)



Victrola-the highest attainment in the arts of sound

The mission of the Victrola is purely one of transmission. The recorder and reproducer should tell the simple truth, no more, no less.

The Victrola is not an instrument in which the interpretation and expression depend on the player like the organ, piano, etc. No instrument can be made to *improve* on Melba, Caruso and the other great artists. The true function of the Victrola is to reproduce faithfully the work of these artists.

The following beautiful lines from "The Rubaiyat" tell the story:

"The moving finger writes; and, having writ,
Moves on; nor all your piety nor wit
Shall lure it back to cancel half a line,
Nor all your tears wash out a word of it."

The only modifications permissible are those obtained by *changing the needles* from *loud tone* to *soft tone* and by adjusting the *sound doors* to suit the size of the room or the mood of the listener.

There are Victor dealers everywhere, and they will gladly play your favorite music for you and demonstrate the various styles of the Victor and Victrola—\$10 to \$400.

Victor Talking Machine Co., Camden, N. J., U. S. A.
Berliner Gramophone Co., Montreal, Canadian Distributors

Victor Supremacy

"Victrola" is the Registered Trade-mark of the Victor Talking Machine Company designating the products of this Company only. **Warning:** the use of the word Victrola upon or in the promotion or sale of any other Talking Machine or Phonograph products is misleading and illegal.

To insure Victor quality, always look for the famous trademark "His Master's Voice." It is on all genuine products of the Victor Talking Machine Company.

New Victor Records demonstrated at all dealers on the 1st of each month



Important Notice: Victor Records and Victor Machines are scientifically coordinated and synchronized by our special processes of manufacture, and their use, one with the other, is absolutely essential to a perfect Victor reproduction.

STA-RITE CORSET

THE CORSET THAT STAYS FASTENED

*Easy to clasp — Easy to unclasp
Cannot unclasp of its own accord*



Women's Sta-Rite Corset

No. 2—Of fancy pink silk brocade, for average or full figures; low bust, long skirt, straight hip and back.

Price 7.50

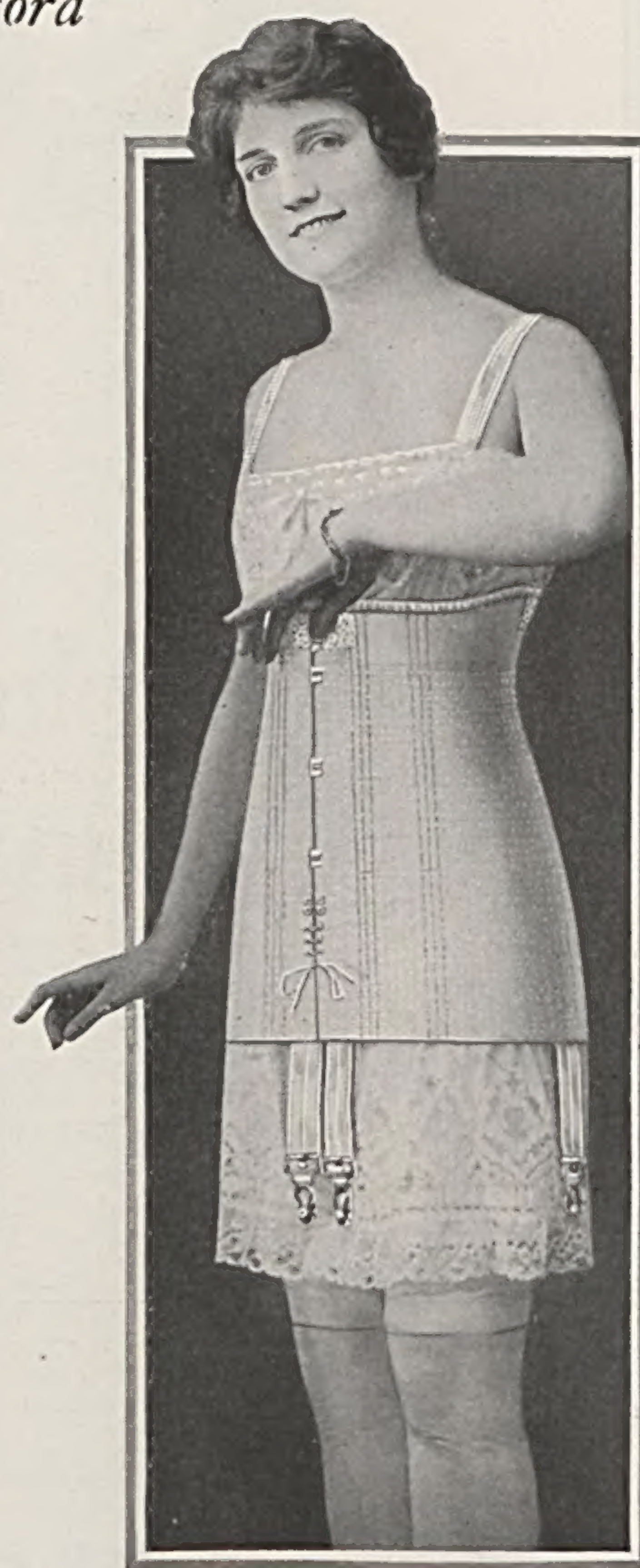
THE Sta-Rite Corset solves a problem which has perplexed corset makers and corset wearers for years. In reality, the Sta-Rite Corset has three clasps that act as one! A slight pressure of the fingers on the spring and all clasps come together simultaneously. Reverse the pressure and the clasps are instantly released. No pinching of the flesh. No tearing of undergarments. No trouble with the front steel. No unlacing in the back when you take the corset off. No fussing with hooks and eyes. No contortions to clasp it or unclasp it. And no possibility of the corset unfastening of its own accord.

Simple Certain Effective

Made only in fine materials

Designed in models for women—for all figures

*Revelling in the flexibility of delicate
boning and the matchless beauty
of smooth, unbroken lines*



Women's Sta-Rite Corset

No. 4—Of pink or white brocaded cotton pecan, for slight or medium figures; girdle top inset with rubber band, extra long skirt.

Price 5.00

PARIS
4 Rue Martel

Franklin Simon & Co.

A Store of Individual Shops

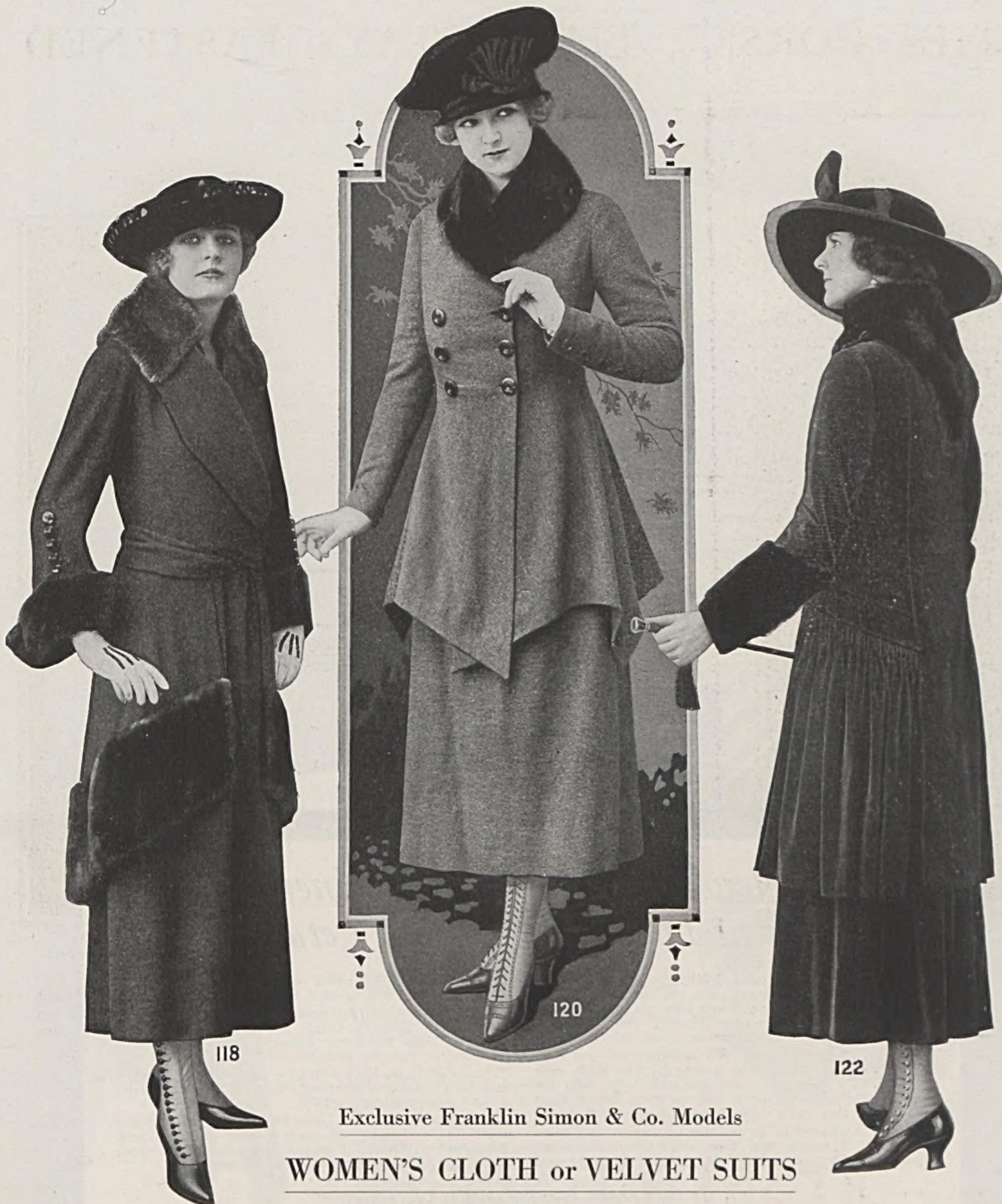
Fifth Avenue, 37th and 38th Sts.

LONDON
29 Jewin Crescent

New York City

Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York



Exclusive Franklin Simon & Co. Models

WOMEN'S CLOTH or VELVET SUITS

118—Women's Wool Velour Suit, in taupe, damson, brown, green, navy, beaver or black, new model coat with surplice tie sash, silk lined, warmly interlined; collar, cuffs and border on coat of taupe or natural nutria fur; new model straight line skirt. **75.00**

120—Women's Silver Wool Velour Suit, in forest green, Burgundy, Japanese blue, beaver or mole color; double breasted coat with shawl collar of Hudson Seal fur, silk lined, warmly interlined, bone buttons; straight line skirt with inset pockets. **69.50**

122—Women's Velveteen Suit, in brown, plum or black, new long coat buttons at side, rows of shirring at hips, silk lined, warmly interlined; pointed collar and deep cuffs of Hudson Seal fur; new model skirt with graduated bias fold forming yoke. **98.50**

SIZES 34 TO 44—ALSO EXTRA SIZES FOR FULL FIGURES

"Kleinerts!"



*"The New Flesh Colored 'Kleinert Gem'
Is as Dainty as a Rose Petal"*

THESE new flesh colored 'Kleinerts' are so different from the dress shields of a few years ago! They are so exquisitely soft and silky, so prettily made, that they just match my finest lingerie. And 'Kleinerts' are as washable as a handkerchief.

"No one would ever know you had them on—not even in the sheerest gown. The wonderful new flesh color dress shields 'Kleinerts' have invented, blend with the flesh of the arms perfectly, and the overstitched edges are so flat they can't show through the thinnest fabric.

"I have 'Kleinerts' in all my dresses, waists and suits. Otherwise, I would ruin them with perspiration—and how uncomfortable and poorly groomed I would feel

without them! The pretty opera shape flesh colored 'Kleinerts' illustrated, is ideal for evening dress wear.

"For my sheer waists and dresses I now use the invisible flesh colored 'Kleinerts Gem.' For my heavier garments and suits I use the white 'Kleinerts Gem,' which are a trifle heavier than the flesh colored 'Gem' Dress Shields.

"These shields are lined with pure gum rubber and moisture can't possibly get through them. Each pair carries a clear guarantee right with it.

"All dealers sell 'Kleinert' Dress Shields in all sizes, shapes and colors, and many sell ready-to-wear garments with 'Kleinerts' in them. Of course, you know all of those pretty Betty Wales dresses contain 'Kleinerts'."

It isn't ready-to-wear without Kleinerts

FERN-MOST WAISTS ARE EQUIPPED WITH KLEINERT'S DRESS SHIELDS AND LAST TWICE AS LONG

Paris
42 Rue de Paradis

BONWIT TELLER & CO.

Philadelphia
13th and Chestnut Sts.

The Specialty Shop of Originations

FIFTH AVENUE AT 38TH STREET, NEW YORK



Unusual Modes in

Women's Fall Blouses

DISTINCTIVELY BONWIT TELLER & CO.

LEONOR — Blouse of Georgette crepe trimmed with hand embroidered dots; black ribbon bow. In white or flesh. **8.50**

TIRANDE—Georgette crepe blouse with Chinese collar and slashed cuffs of satin. In white or flesh. **14.50**

LESA—Blouse of Georgette crepe with scalloped hemstitched collar. In white or flesh. **8.50**

MANON—Strictly tailored shirt of satin, trimmed with two large pearl buttons and heavy self corded edge. In white only. **10.50**

DARON—Georgette crepe blouse with self color embroidery; fluting around collar and cuffs; ribbon tie with acorn ends. In navy with white collar, brown with beige collar, plum with flesh collar; all flesh or all white. **12.75**

CIRCE—Blouse of chiffon cloth with self color embroidery. In navy and white—brown and beige or rose taupe and flesh. **12.75**



DARON

CIRCE

ADM

The
IDEAL CONDITIONS
UNDER WHICH THIS
GARMENT IS MADE
ARE ENDORSED BY
The Associated Dress Mfrs.
OF NEW YORK.

ADM

ADM
The
IDEAL CONDITIONS
UNDER WHICH THIS
GARMENT IS MADE
ARE ENDORSED BY
The Associated Dress Mfrs.
OF NEW YORK.
ADM

Buy your Dresses Under
the Guidance of this
"MARK of MERIT"

Look for this Honor-
Sign of Sanitation Inside
Every Waistband

Sanitation Points to Dresses Bearing The "MARK of MERIT"

DEMAND that your dresses be as much the product of human hearts as of human hands; made amid bright, cheerful, sun-lit surroundings by contented, happy workers!

The "*Mark of Merit*" singles out that kind of dresses. Guaranteeing, as it does, the highest standard of sanitation known in the dress industry, the "*Mark of Merit*" assures you of an added joy, a deeper pleasure, in the wearing of your frocks.

But while we feel justly proud of our model workrooms, we feel prouder still of the daily progress, the betterments, the innovations, constantly in evidence.

To each of us the health and happiness of our employees, and of our patrons, means the health and growth of our business.

DRESSES bearing the "*Mark of Merit*" embrace the combined showings of twenty-one of New York's most notable dress manufacturers, and cover every range of style, color, fabric, price and fit—from the slim to the stout, the conservative to the extreme. You are sure to find your selections among them.

Associated Dress
Manufacturers
of New York
OFFICES 1270 BROADWAY





Furs

of Superior Quality

*Exclusive
in Design*

*C. G. Gunther's Sons
391 Fifth Avenue
New York*

1202 \$10.00
PRETTY PIERCED DINNER RING
SET WITH FISHSON CRYSTALS



60
\$2.75
BAR PIN
OF FISHSON
CRYSTALS
BLACK
ENAMEL
BORDER

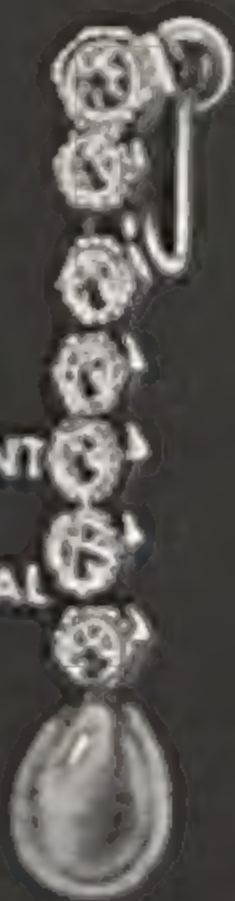


6330 PAIR \$5.00
PENDANT EARRING
SET WITH FISHSON
CRYSTALS AME-
THYST DROP



2330G \$11.00
BAR PIN OF EX-
QUISITE PAT-
TERN SET WITH
FISHSON CRYSTALS

6320 PAIR \$7.00
FLEXIBLE PENDANT
EARRING OF
FISHSON CRYSTAL
PEARL DROP



2399 \$8.00
SIMPLE WELL
DESIGNED BAR
PIN SET WITH
FISHSON CRYSTALS

6092P PAIR \$7.00
STUD EARRING OF FISHSON CRYSTALS
WITH FISHSON PEARL CENTRE



Let's Be Perfectly Frank, You and I

Some women look extremely well in their jewelry, while others look—well—let's say "just a little extravagant." Why is it?

Is it not that some women buy jewelry for the sake of its artistic effect, while others buy it more for the sake of ostentatious display?

In



—effect without expense, is obtained. The beautiful handworkmanship, the brilliant flashing Fishson Crystals set in sterling silver mountings and the exquisite finish, equal in artistic effect to the finest settings of the rarest gems—all at a price that any well-dressed woman can easily afford.

You'll find them at all good jewelers and the best department stores, or you can order from us by number, remitting price, and we'll see that you are immediately supplied through the nearest Fishson dealer or through your own jeweler if you send us his name. A booklet "The Vogue of Fishson Jewelry" free on request. All illustrations are actual size.

Henry W. Fishel & Sons
126 West 22nd Street New York City

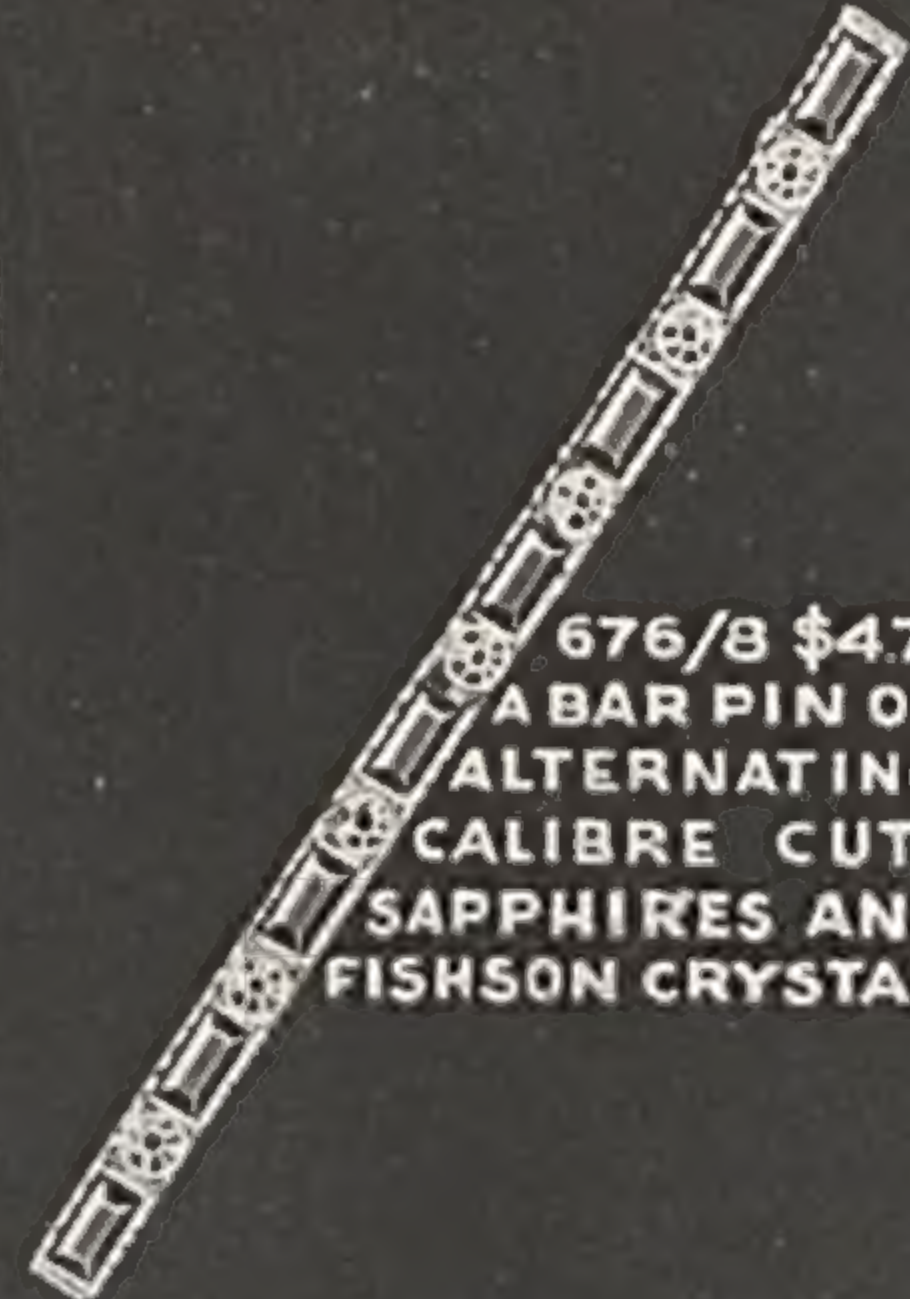


2366G/P \$16.00
EXQUISITE BAR PIN OF FISHSON CRYSTALS
MOUNTED WITH FISHSON PEARLS

1287 RING \$10.00
PAVED SETTING FISHSON CRYSTALS
WITH SAPPHIRE CENTRE



676/8 \$4.75
A BAR PIN OF
ALTERNATING
CALIBRE CUT
SAPPHIRES AND
FISHSON CRYSTALS



822 RING \$6.00
CLUSTER DESIGN
FISHSON CRYSTALS
MOUNTED WITH
CABACHON
SAPPHIRE



2386G \$12.00
BAR PIN LACE
WORK PATTERN
SET WITH FISHSON
CRYSTALS



1463P \$6.50
FISHSON PEARL RING
PAVED SETTING OF
FISHSON CRYSTALS



2402G \$9.00
ATTRACTIVE
STYLE BAR PIN
SET WITH
FISHSON CRYSTALS



1163B/48P \$3.50
FISHSON PEARL RING SET
WITH FISHSON CRYSTALS

Modes of Autumn—for Misses

Models and Materials Selected with Especial Regard for the Wardrobes of School and College Girls

Sizes 14 to 20 years

No. 1. *Navy Blue Serge Dress*, the bodice embroidered to simulate soutache braiding. Very new—the smart jacket effect and the bell sleeves.....\$23.75

No. 2. *Navy Blue Serge Dress*, smartly youthful with its round collar, revers and belt, braid strapped; sheer, white organdie vestee and collar.....\$18.50

No. 3. *Tailored Suit* in the new greenish Oxford, braid-bound and button-trimmed. The slashed belt may be worn in several styles. The skirt has pockets and gathered back.\$27.50

No. 4. *Navy Blue Satin Dress* with the daintiest of tucked and fluted organdie collar and cuffs. Note the new straight lines of the bodice and the effective side draperies of the tunic.....\$23.75

No. 5. *Great Coat* of soft, light weight but warm Oxford coating; buttons finish the deep cape collar and cuffs, and the wide belt fastens with large buckles.....\$19.50

Lord & Taylor


38th Street FIFTH AVENUE 39th Street





A new
Harry Collins Creation

At the private Dress making Salon of

Harry Collins 

THE ANNOUNCEMENT that *Harry Collins* has established in New York City a showroom exclusively devoted to private dress making is striking a responsive chord among New York's lovers of distinctive style.

Personal service and individual fittings lend additional charm to the dresses, costumes, wraps and suits designed by this master creator.

The very choicest *Harry Collins* creations originated in our New York Salon may be seen at the most exclusive stores throughout the United States. Write us for the name of the *Harry Collins* Store in your City.

29 West 38th Street, New York

Autumn Apparel for the Younger Set

A—TUXEDO SUIT of black or dark oxford unfinished worsted, silk faced. Full dress vest; knee or knickerbocker trousers. Sizes 10 to 18 yrs. \$14.74

B—THE MAJOR—military suit with four pockets and brass buttons; service stripes on sleeve. Trousers either straight or riding style. Made of good quality all wool blue serge. Sizes 3 to 10 yrs., \$7.40. Cap of blue serge \$1.48

C—PARTY SUIT of black, brown, green or navy velvet, white silk braid on collar and cuffs. Chevron and band on sleeves. Two shields, one of velvet, the other of pique with embroidered anchor. Sizes 4 to 8 yrs. \$10.74

D—LINEN SUIT—heavy quality silk finish linen. In white with rose, green, tan or navy trimming. Also in tan, blue or green with various colored trimmings. Sizes 3 to 8 yrs. \$3.89

E—THE VOLUNTEER—of blue serge or gray mixtures. Braided or extra pique collar and cuffs. Extra trousers. Sizes 3 to 8 yrs. \$4.89

F—THE SOPHOMORE—a distinctive Norfolk suit of all wool American tweed. Extra knickerbockers. Sizes 7 to 18 yrs. \$10.74. Hat \$1.49

G—THE YANKEE—Norfolk Suit with yoke; box pleats front and back. Of American tweed in gray, brown, green or tan. Coat alpaca lined, Trousers fully lined. Extra knickerbockers. Sizes 7 to 18 yrs. \$10.74. Cap 86c

H—DOUBLE BREASTED SUIT of gray brown or green tweeds or chevriots. Also in blue serge. Sizes 7 to 18 yrs. \$7.74 to \$15.74. Felt Hat \$1.88

I—MILITARY MACKINAW of army color chevriot, lined throughout with red flannel. Brass buttons, belted. Sizes 7 to 18 yrs. \$8.99. Campaign Hat \$1.88

BACK VIEW OF F

The football was chosen from our complete line of sport accessories—they are all reasonably priced.

R. H. Macy & Co.
Herald Square New York



This is the cover of the
Smart Fashions for Limited Incomes
Number of Vogue
Dated October 15

In this issue Vogue's editors select from a thousand and one new models those designs best adapted to the woman who wishes to curtail her clothes expense without in the least sacrificing smartness.

How often have you not wondered how some woman in particular among your friends manages to be always so smartly dressed on what must be a very limited dress allowance? The answer is very simple. She makes no mistake in choosing and buying her clothes.

Distinctive dress depends far more on information than on unlimited means, and the Smart Fashions for Limited Incomes Number of Vogue will bring you that information. To make sure of getting your copy, forewarn your newsdealer now to reserve it for you.

VOGUE

Condé Nast, Publisher
 Edna Woolman Chase, Editor

25 cents a copy
 \$5 a year

Twice a month
 24 copies a year

19 WEST FORTY-FOURTH STREET, NEW YORK CITY



Frocks for Early Fall

The smart simplicity of serge or satin developed in charming new frocks — showing restraint in trimming and refinement inline—reconciles one to the passing of Summer and the coming of Fall.

Expert shoppers give all mail orders personal attention, and all orders are sent parcel post with the privilege of return—if return is promptly made.



A
The new roll collar of white satin, over a large novel self-collar uniquely cut, stamps this Frock of fashionable Navy Serge as most exclusively alluring. Semi-surplice style with loop buttonholes of serge, and black bone buttons. Wide Black Patent Leather Belt. \$25.

B
A snug-fitting, expertly cut Navy Serge model. The trim lines accentuated by unusually clever designs outlined in self-stitching on both bodice and skirt. Yoke front of flesh georgette—handsome collar of filet and georgette—long narrow sash—and draped full skirt. \$35.

C
A youthful simplicity distinguishes this costume of Navy Blue Serge. It has a box-plaited skirt with simulated pointed overskirt, and is exquisitely embroidered in blue and gold. White broadcloth collar and cuffs. \$25.



D
Fashioned of Navy Blue Serge, —and smart from the tiny triple ruffles on its sheer organdy collar to the hem of its almost barreled skirt, which boasts a straight panel front. Skirt finished with fan plaits at bottom of sides and trimmed with buttons. \$25.

E
Distinctively artistic is this Satin model in Black or Navy Blue. Bodice handsomely hand embroidered front and back, full graceful plaited lines from which emanates a modified flare-pocket effect skirt. Dainty collar of lace-edged organdy. \$25.

F
This soft-toned Satin Frock, with clever adjustable sash—worn front or back—trim surplice bodice, and newest of gracefully draped skirts, is a most desirable costume for afternoon and street wear. Large effective collar of Black or Navy Blue. \$25.

All These Frocks in Both Women's and Misses' Sizes

STEVENS BUILDING

CHAS. A. STEVENS & BROS.

CHICAGO, ILLINOIS

HELLO!

Are You There?



© Vanity Fair

If you long—in the battle of life—to become a Busy Bertha, and to stop being a small bore, fall in behind our special war time offer—an entire winter of Vanity Fair, for One Green Dollar. Read the coupon.

This is the Night Operator at

VANITY FAIR

The most cheerful and stimulating of all the new magazines—a winter of which will keep you in touch with the social, literary, dramatic and artistic skirmishes in American life and insure you against every form of dullness, boredom and intellectual old age.

THIS is a brisk and burning year—in drama, art, literature, humor, fashion and sport, as well as in politics and war—and you can't expect to keep up with a double-quick winter unless you read a double-quick magazine—the one magazine that can be read without anaesthetics.

DON'T expose yourself to the bombs of boredom! don't be stifled by the poison gas of ennui! keep behind the barrage fire of Vanity Fair, the busiest of all the rapid fire magazine guns, the one that invariably looks on the sunny side of the silver lining of even the blackest of life's thunder clouds.

Get the Cheero Spirit—for \$1

One Little Green Dollar Will Bring You the Next Five Issues of Vanity Fair—and even Six, if you mail the coupon in the right-hand corner in double-quick time.

Vanity Fair is the only cheerful and enlivening magazine in America. It prints humor—lots and lots of it—by the best of our younger and more unconventional artists and writers. It views the stage, the arts, the sports, the gaieties and all the enlivening and highly vitalized sides of modern life bravely and CHEERFULLY.

Attention! Forward March! Eyes Right! Salute the coupon! Tear it off, fill it out and let Vanity Fair—all Winter—keep you in step with the times.

EVERY ISSUE CONTAINS

THE STAGE: Entertaining views, reviews, and portraits of the players.

THE ARTS: Illustrated criticisms of the newest and most discussed pictures, sculpture, architecture and books.

HUMOR: The most amusing work of our younger humorous writers and artists.

ASSORTED NUTS: Striking and unusual portraits of the assorted nuts, writers, dancers, wits, beaux, and celebrities of New York.

SPORTS: An up-to-date bisexual panorama of golf, tennis, racing, polo, and other sports.

ESSAYS AND REVIEWS: By unconventional and stimulating essayists, critics, and authors.

DANCING: New dances and dancers, outdoor dances, indoor dances, rhythmic dances.

FASHIONS: The last word from our busy Paris office: clothes of all discriminating men and women.

THE OPERA AND MUSIC: Stories and portraits of singers, composers, conductors.

DOGS AND MOTORS: Photographs of the best-bred dogs and the best-built motors.

SHOPPING: An index to the best shops and just what they sell.

VANITY FAIR, 19 West 44th Street, New York City
 I accept your offer—five issues for \$1. It is understood that if this order is received in time, you will send me the September issue free of charge—six issues in all. I enclose \$1 (OR) send me bill at a later date. (Canadian, \$1.25—Foreign, \$1.50.)
 Name
 Street
 City
 State
 V. 9-15-17



Charlotte Falchild Studio

A street gown of blue gabardine and satin made by Redfern, of Paris and London, is touched with color in the embroidery about the neck.



AUTUMN fashions tend toward a straighter, more definitely defined silhouette. This, of necessity, entails more careful corseting for the smart woman. More well-dressed women than ever wear Gossard corsets this season because these corsets most perfectly answer the requirements of the mode.

Under the gown by Redfern of Paris, pictured above, is worn a new Gossard model of fine flesh-toned brocaded silk, lightly but fairly substantially boned. It has inserts of elastic at the thighs and at the sides of the top to give perfect fit together with perfect freedom, and it is charmingly trimmed with fine ribbon and little flowers.

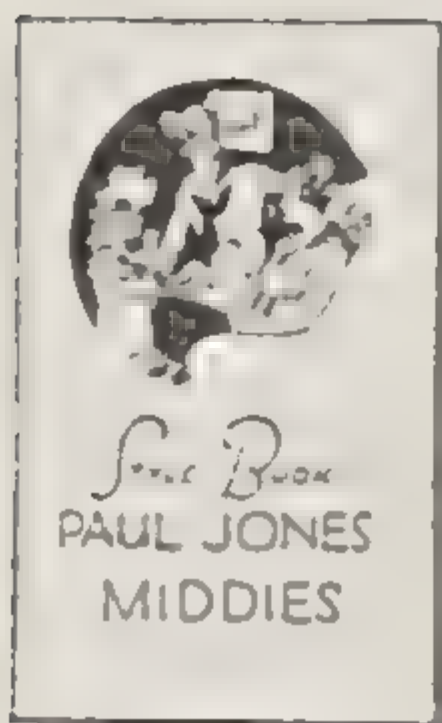
The H. W. GOSSARD CO., Inc.

TORONTO

CHICAGO

NEW YORK

BUENOS AIRES



FREE

Send for this new Style Book and learn more about the quality of Paul Jones Middies.

PAUL JONES MIDDIES-*for* SCHOOL

Paul Jones Middies are the highest quality middy blouses manufactured. They are comfortable beyond compare for school wear, and they will not fade no matter how often you wash them.

The Admiral's head on the label is your guarantee of quality, perfect fit, and fast colors.

Paul Jones Middies are the original middy blouses, and they are fashioned after the standard blouses worn by the midshipmen at the United States Naval Academy at Annapolis.

No other garment is so representative of wholesome girlhood; no other garment so sensible for dress and play and study.

Paul Jones Middies are made in a wide variety of sizes and styles—ages, 4 to 22 years; prices, \$1.25 up.

Write us promptly if you are unable to get Paul Jones Middies in your neighborhood and we shall send you a Paul Jones Style Book, so that you can order easily and satisfactorily by mail.

MORRIS & COMPANY, Baltimore, Md.





© L. T. Inc.

Luxite Hosiery



LUXITE HOSIERY is the logical associate of fine clothes—the finishing touch. Its closely woven texture is lustrous, beautiful and comfortable.

Its soft, firm body results from a recent triumph of specialized methods in which only an abundance of the finest of materials and *pure* dyes are used. There is no occasion to “load” this hosiery with mineral compounds—a makeshift practice of disguising flimsy hose.

No matter how tempting other hosiery may look, only an expert can detect the short-

comings. To avoid all risk, be sure to ask for Luxite when you order.

Men's Silk, 55c a pair; Women's Silk, all popular prices up to \$2 a pair

Luxite is also made in fine lisle, cotton and Gold-Ray (scientific silk), for men, women and children; prices as low as 25c a pair.

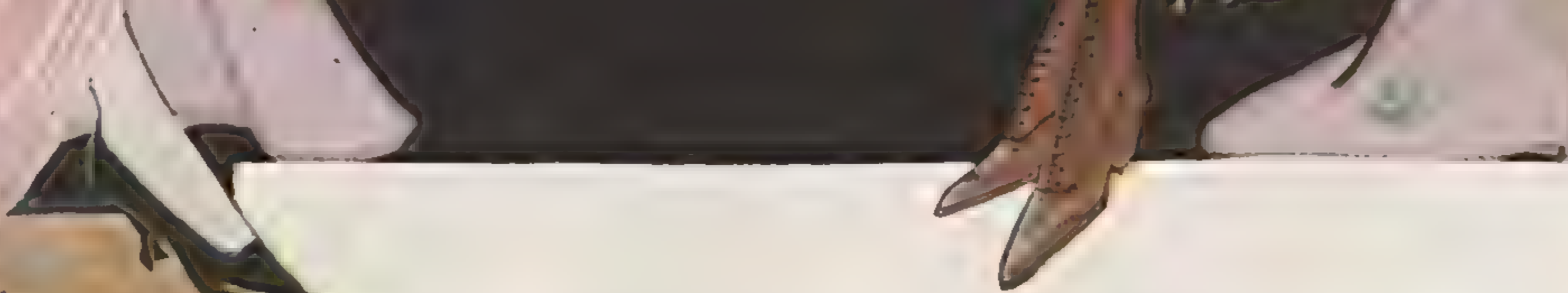
Most good stores are prepared to supply you. If you fail to find Luxite nearby, write us for illustrated booklet and price list.

LUXITE TEXTILES, Inc., 625 Fowler Street, Milwaukee, Wis.
Makers of High Grade Hosiery Since 1875

New York Chicago San Francisco Liverpool
LUXITE TEXTILES OF CANADA, Limited, London, Canada

Red Cross Shoe

"Bends with your foot"
TRADE MARK



492

464

You'd never dream so smart a shoe could be so comfortable

Your first step in a pair of beautiful Red Cross Shoes will be a revelation. None of the tortures of "breaking in" that many women have accepted as unavoidable in a stylish shoe.

Instead, wonderful comfort, glove-like ease from the very start. And all without sacrificing one iota of style. Every model has the exclusive "bends with your foot" feature, the excellence of materials and workmanship without which perfect fit and permanent shapeliness are impossible.

Model No. 464—The "Lucerne." A gracefully curving patent pump that will make the smallest foot look smaller and daintier, with spats; ideal for street wear.

Model No. 488—The "Palmira." An exquisite boot for dress wear, in silver grey kid or field mouse. Made "extra high."

Model No. 492—The "San Luis." 'A call to the outdoors' is this delightful boot of dark brown Russia. As smart as your smartest walking costume.

Model No. 503—The "Panthea." A dainty top of ivory kid blends perfectly with the patent vamp and quarter. Will add a dash of style to any costume.

Model No. 337—The "Solace." Every woman needs an oxford like this for wear 'round the house. It combines perfect comfort with trim good looks.

See these and many other popular priced models at your dealer's, each the standard of value for women who want shoes sensibly, moderately priced.

Write for Footwear Style Guide

—sent without charge. Illustrates and describes the correct models in all materials. With it we will send you the name of your Red Cross dealer, or tell you how to order direct. Address THE KROHN-FECHHEIMER CO., 517-583 Dandridge Street, Cincinnati, Ohio.



Look for this trade-mark on the sole

488

337

503

Velie
Brougham
 \$2300



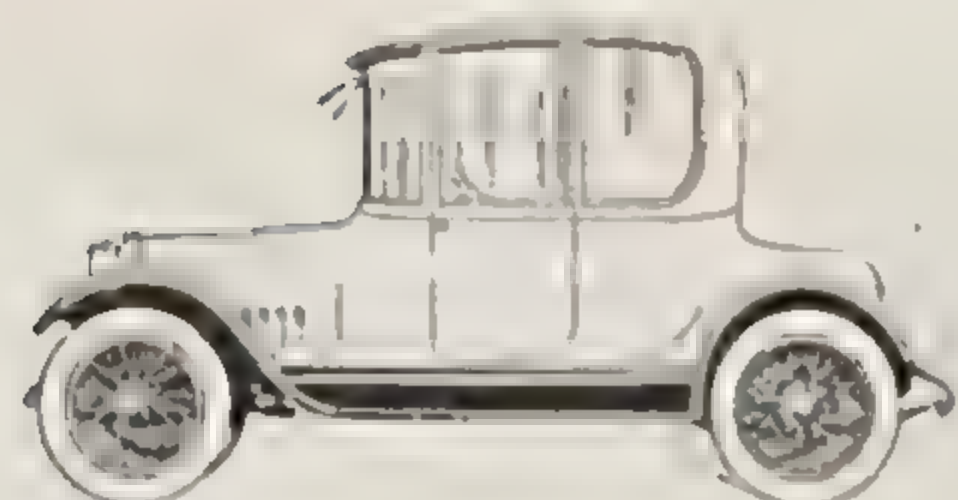
*A car of true,
 patrician character*

The more tasteful, the more luxurious the surroundings, the more definitely is its excellence emphasized. The things that greet the eye—aristocratic lines, smart upholstery and choice coach finish, are no more truly present than the invisible things—Velie power, speed, flexibility and extreme comfort.

There are seven other Velie body styles, open and closed, including five-passenger Touring, \$1185. Two and four-passenger Roadsters, Cabriolet, Sedan, Town Car and a larger seven-passenger model. Let us demonstrate the car of your choice.



The Velie Touring Sedan,
 Five Passenger, \$1735



The Velie Coupe, \$1800

VELIE MOTORS CORPORATION
 100 VELIE PLACE Moline, ILLINOIS



New York

Vogue's School Directory

BOYS' SCHOOLS

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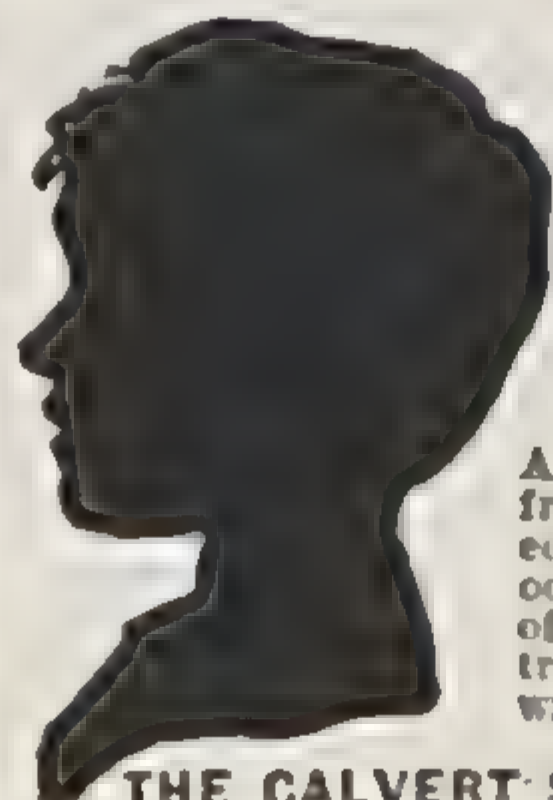
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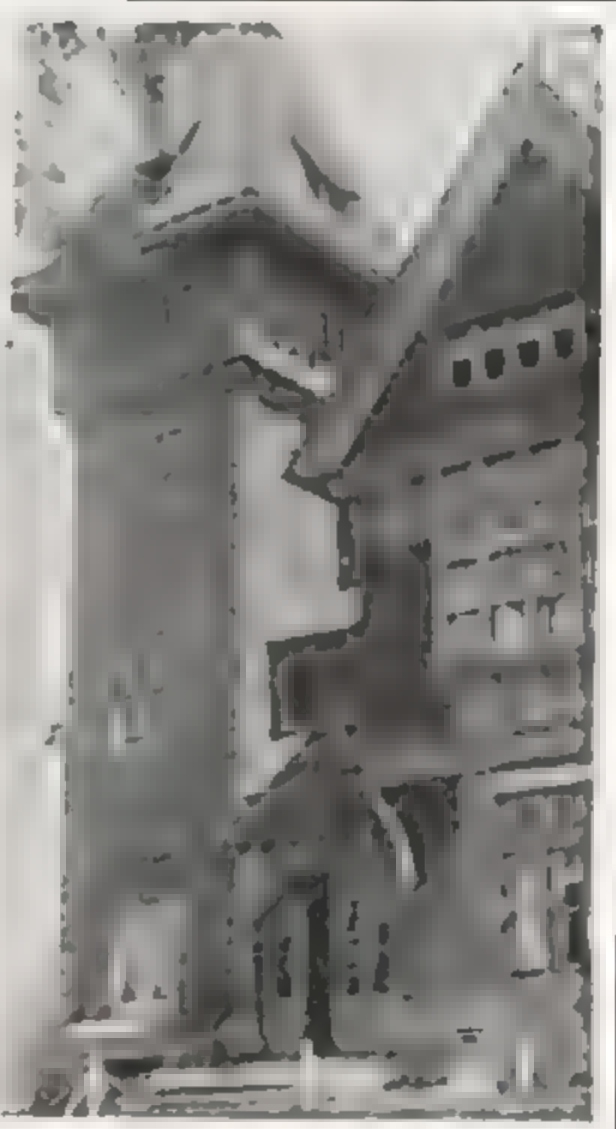
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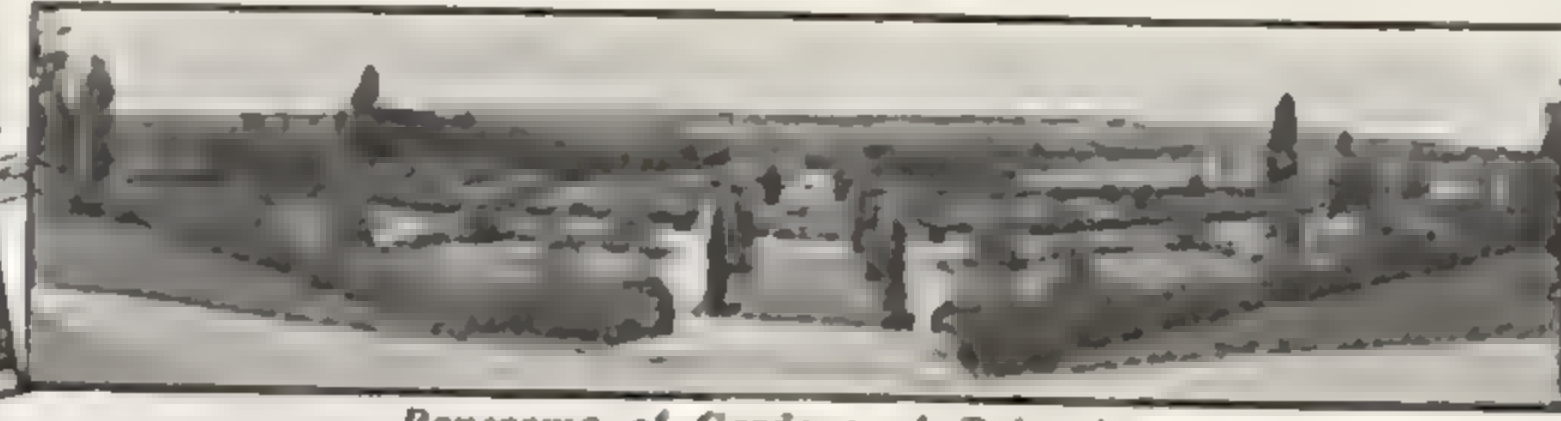

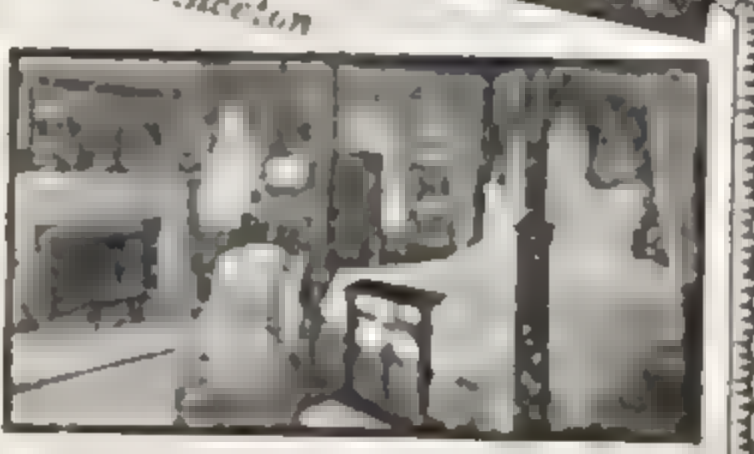
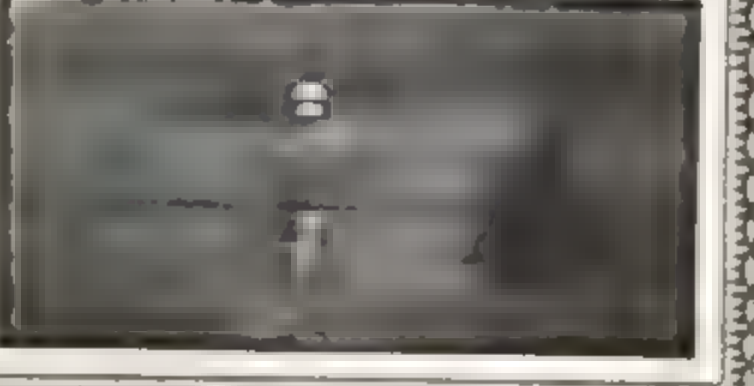
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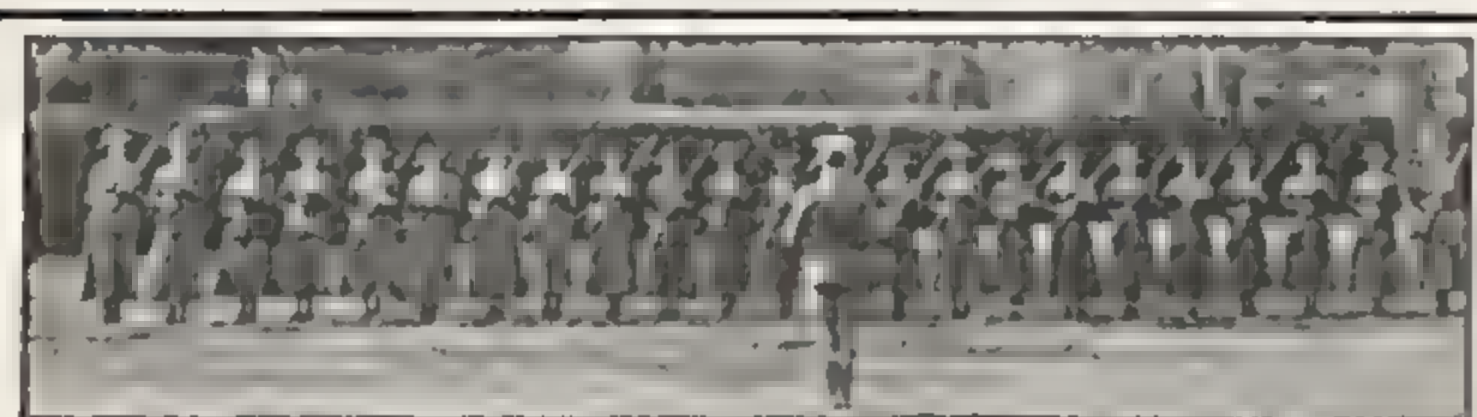
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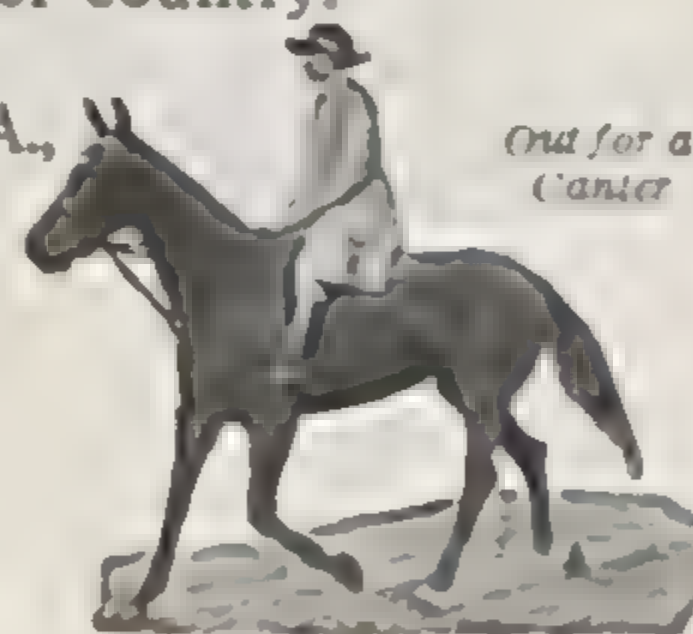
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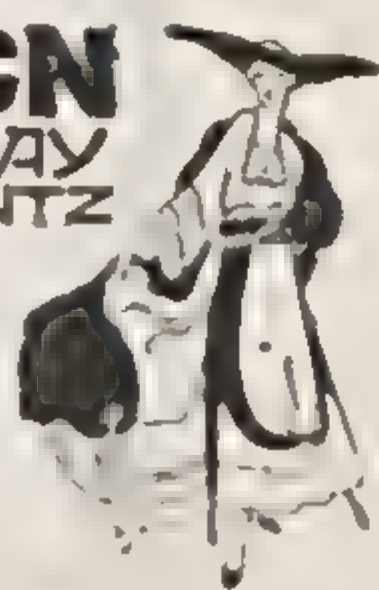
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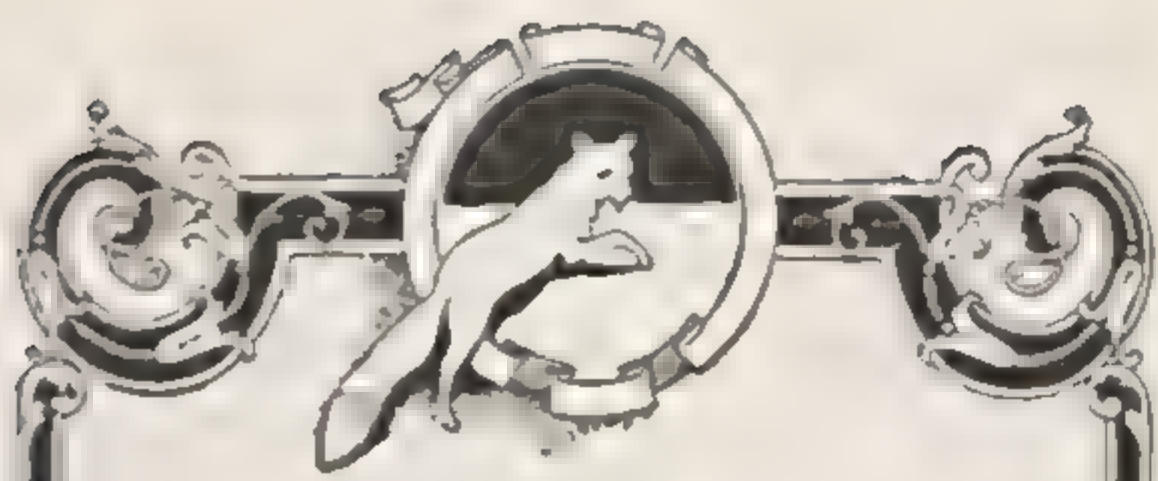
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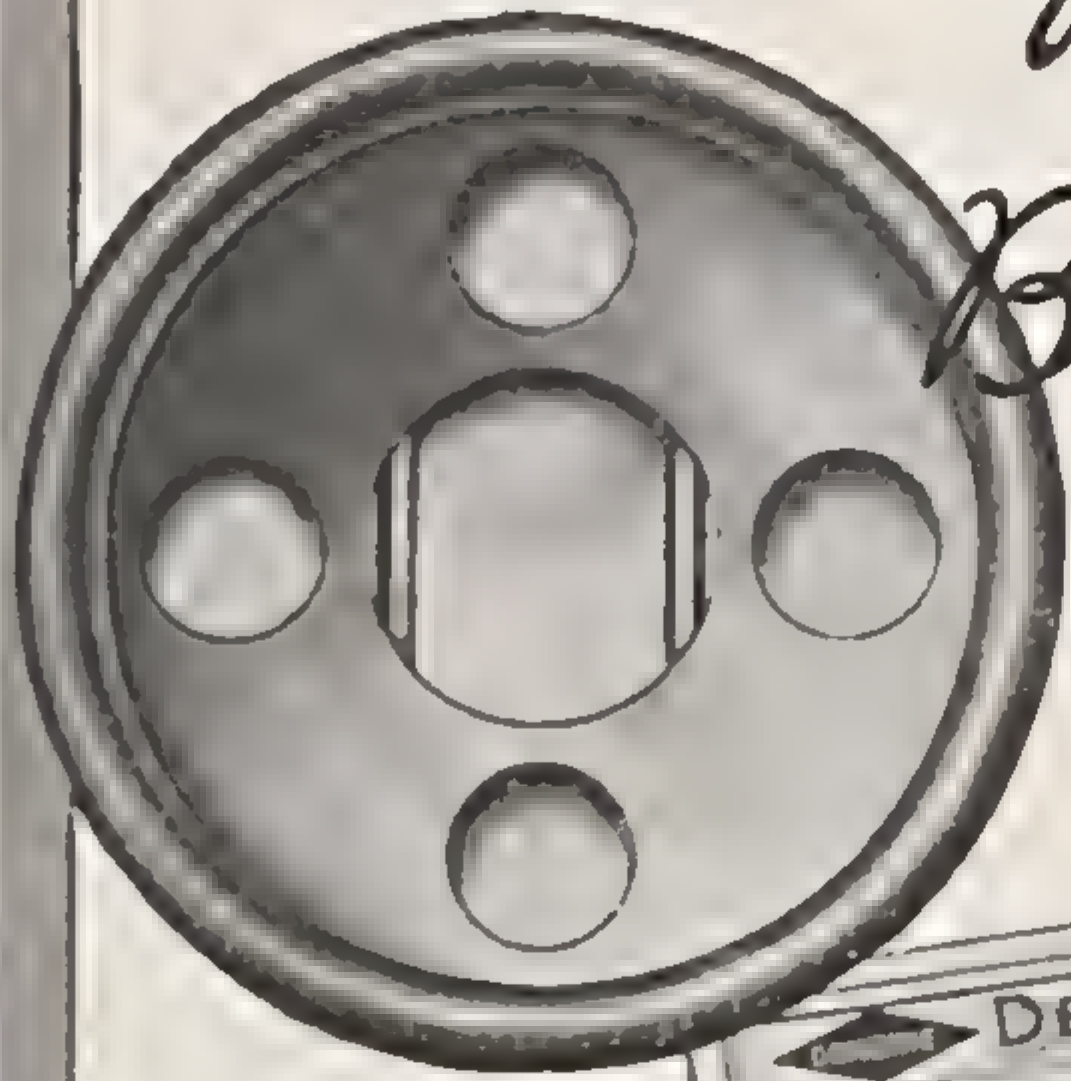
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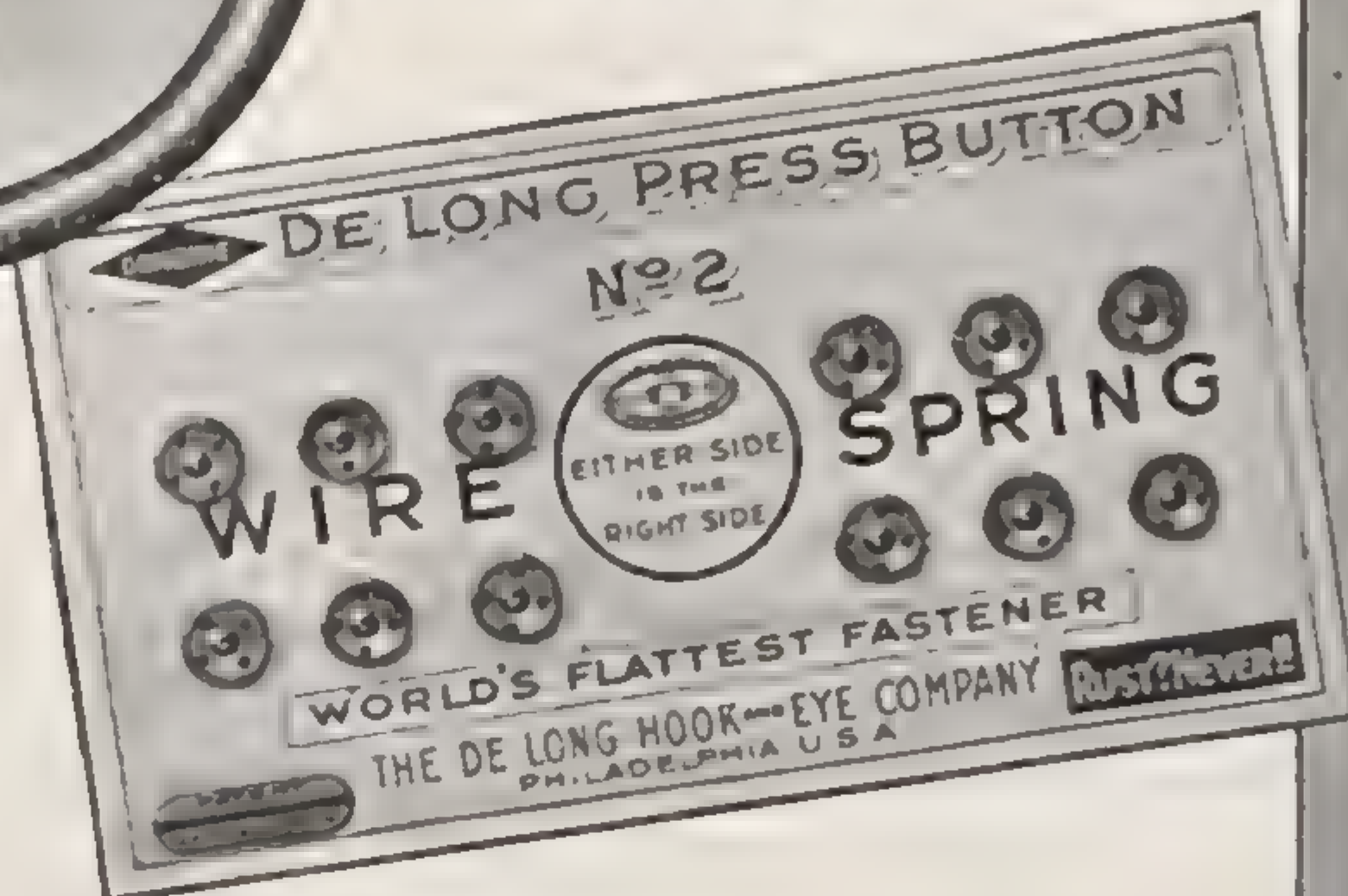
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LEWANDOS Pittsburgh, Springfield, Worcester, Salem, Manchester, Mass.; Lynn, Lowell, Cambridge, Brookline, Portland, Waltham, Watertown, Malden.

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SCHWARZ & FORGER, CLEANERS of fine gowns. Sport Clothes properly cleaned. Address 619 Fifth Avenue (near 50th Street) or see New Phone Book.

KNICKERBOCKER CLEANING & DYEING CO. Dry Cleaning. We pay express or parcel post one way. Branches New Rochelle, White Plains; 6 Branches N.Y.C. Main Office & Works, 402 E. 31st St., N. Y.

Corsets

MME. S. SCHWARTZ Custom-made corsets for the woman of fashion. 11 East 47th Street, New York City. Telephone 1552 Murray Hill.

GOSSARD FRONT LACED CORSETS fitted by experienced corsetiers. \$2.50 up. Retail only; brassieres fitted; corsets to order. Olmstead Corset Co., 179 Madison Avenue, at 34th Street, N. Y.

MME. BARCLAY—MODART FRONT-LACE Corsets 553 Fifth Avenue, New York. Tel. 4474 M. H. (See Modart Display ad.)

REDFERN CORSET SHOP—Ready-to-wear Redfern Corsets (back and front lace) and Antiochette Brassieres fitted by trained experts. \$3 to \$25. 510 Fifth Avenue, New York.

Corsets—Cont.

BARCLAY CUSTOM CORSETS Made from finest imported fabrics at domestic prices. Individual attention of Manager. 500 Fifth Ave., N. Y. Vanderbilt 480.

MME. CALDOR The finest stays in America. Mme. Caldor gives personal attention to patrons. 350 Madison Ave., nr 45 St., N. Y. Mur. Hill 1270.

ROSO COMBINATION BELT CORSET. Laced front, wonderful uplift. Custom made. Combined Corset & Belt. \$15.00 up. Roso Corset Shop, 14 East 46th Street, Opp. Ritz, N. Y.

Highly recommended by leading physicians for ailments of the stomach. Booklet, Roso Corset Shop, 14 East 46th Street, Opposite Ritz, New York.

LOUISE GREENWOOD, SPECIALIST IN CORSETS. Copied, Cleaned, Repaired. Made to Order and Ready to Wear. Measurement Blank sent. 500 Fifth Ave., N. Y., cor. 42d St. Vanderbilt 845

"THE MARVEL" is something absolutely new. A light, strong, graceful corset that affords perfect comfort. Has exquisite lines and slenderizes the figure. Marion Nordie, 116 W. 80th St., N. Y. C.

LE PAPILLON CORSET CO., Mme. Gardner, Mgr. Corsets made to order. 45 West 55th Street, N. Y. Phone: Circle, 4387-4388.

Costumes and Fancy Dress

PAUL ARLINGTON, INC. Costumers to the Smart Set. Exclusive designs to order. For sale or rent. 109 West 48th Street, New York. Tel. Bryant 2548.

A. KOEHLER & CO. Oldest and finest costume business in New York. Historical, National and fancy costumes. New costumes for rent, to measure and design. 9 East 22nd St., N. Y. Gram. 5271

TAMS—COSTUMES of every description for every occasion to hire or made to order. Every rented costume as clean as new. A. W. Tams, 1600 Broadway (48th St.), New York.

MASQUERADE COSTUMES. Any period, made to measure. To rent or for sale. New ideas for fancy dress ball. Broadway Costuming Co., 116 West 48th Street, New York. Bryant 3440.

Dancing

ALVIENE—DANCE ARTS (20th year). Classic, Interpretative, Ballet, Technique, Pantomime (Society or Stage); also Teachers' Normal course. 225 West 57th Street, New York. Catalogue.

VESTOFF-SEROVA SCHOOL, 26 E. 46th St., N. Y. C. Nature Dancing, Russian, Ballet, Interpretative, etc. Illus. Text Books on Nature or Russian Dancing. \$5 per vol. Descriptive Cat. V on request.

PERRIN, CHICAGO. Auditorium Building, acknowledged authority on dancing, all branches. Special teacher's course in September. Ball-room, Cotillion and Children's work. Wabash 3297.

CATHERINE CULBERT Classes and private lessons in Classic & Ballroom dancing. Special children's classes. Free Booklet. 16 East 54th Street, N. Y. Phone Plaza 6278.

CHALIF NORMAL SCHOOL OF DANCING; thorough courses in Interpretive, Classic, Racial & Ballroom Dances for Teachers, Amateurs, Children. 163-5 W. 57th St., N. Y. Louis H. Chalif, Prin.

WILMA GILMORE Castle House Graduate Expert in Modern Dances. Studio, 57 W. 49th St., N. Y. Tel. Circle 2500

Dress Accessories

PARADISE, Gours, Fans and Marabout Stoles reconstructed. Newest Boss and Fancies made from your old feathers. Prompt mail service. H. Methot, 29 West 34th Street, New York.

Embroidery and Plaiting

HEMSTITCHING, fashionable Plaiting. Buttons covered, latest styles. Dry Cleaning. Fancy Dyeing of laces, chiffons, etc. Feathers renovated. Mail orders. Send for catalog. Sadleir, 38A W. 34th St., N.Y.

CHRISTINE. Expert and prompt attention to Hemstitching—Plaiting—Ruching. Buttons covered. Dyeing and Cleaning. Mail orders solicited. 78 West 46th St., New York, N. Y. 090 6th Ave.

Employment Agencies

MISS BRINKLEY, 507 Fifth Avenue, New York. Telephone Vanderbilt 4743. Housekeepers, governesses, nurses and household servants. Houses opened & renovated under our personal supervision.

MRS. EMILY E. MASON of London and New York. For efficient servants, male and female, call, write or telephone. Bryant 5633. 131 West 42nd Street, New York.

A NEW TEACHERS' AGENCY under the auspices of Mrs. L. H. McNell, former teacher in private schools of New York and Washington. 542 Fifth Avenue. Bryant 1896.

Flesh Reduction

SUPERFLUOUS FLESH REDUCED by Modern Scientific Electrical Method. No dieting or exercising required. Dr. R. Newman, Licensed Physician, 286 5th Ave. (near 30th St.) N.Y.C. Mad. Sq. 5758.

REDUCE WEIGHT, and shape the figure without diet or medicine. We possess every device—Electrical and Mechanical—for this successful treatment. Inspection invited. 56 West 45th St. (4th floor).

NIKOLA Reducing Baths used by prominent people. At hairdressers, corsetiers, druggists, etc. \$5 for 21 baths. Guaranteed harmless. Nikola Co., 347 Fifth Avenue, New York. Folder mailed.

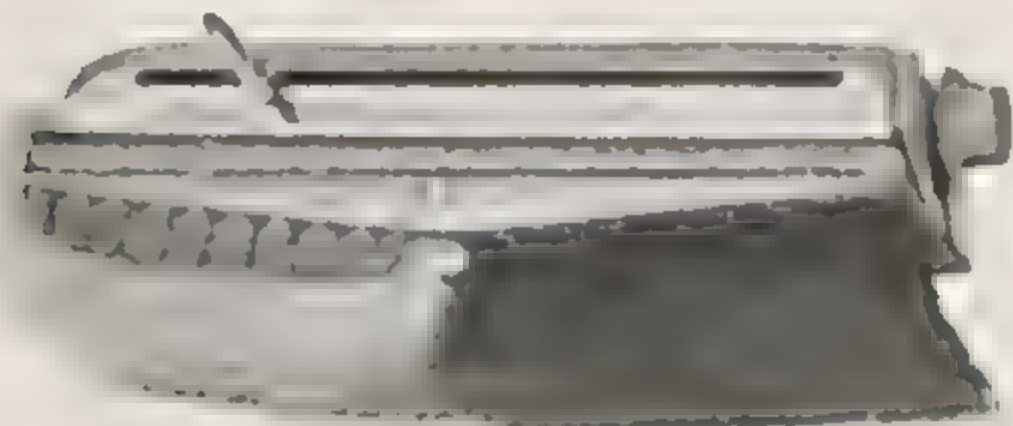
Florists

MAX SCHLING, 22 West 59th Street, New York City. Flowers and plants for every occasion. Best quality, tastily arranged at moderate prices. Write for price list. Telephone Plaza 1241-2022.

MAX SCHLING, Charter Member of International Florist Telegraph Association. Place your order now and have flowers delivered in two hours in New York or any other city.

NOVEL ASSORTMENT of bird-baths, sun dials, hanging baskets, bird cages, fountains, garden seats, pottery and glassware. G. E. M. Stump, Fifth Ave. at 58th St., N. Y. Phone 8190 Plaza.

SATISFACTORY VISITS BY MAIL
You can purchase anything advertised in these pages by letter if a visit is not convenient.



A shoe brush—truly a prosaic article, and yet even a shoe brush with the commendable qualities possessed by this one is justified in assuming a dignity all its own. By turning the key of the tube of shoe paste under the metal top, the polish is deposited on the shoe without fuss or dirt, then shine the shoe with the bristle end of the brush, and finally polish by the means of the lambswool. Can you imagine such a task being accomplished by a cleaner or quicker method? Price \$.75 with either black or tan polish. In an enamel case \$1.00. Send your check to Vogue.

Fruits

H. HICKS & SON
The Fruit Shop
557 Fifth Avenue at 46th Street
Tel. 1762 Murray Hill. New York.

BROADWAY FRUIT CO., 2354 B'way, N.Y. Fruits—Our original Red Riding Hood Jelly and Fruit baskets sent anywhere in the country. Jelly baskets, \$3.75. Fruit baskets according to size. Booklet.

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LEAVENS' FURNITURE. Simple, straight line—unfinished, stained, enameled, ornamented. Illustrated Free. Confer with decorators or Wm. Leavens & Co., Mfrs., Finishers, Boston.

NEW YORK GALLERIES
Grand Rapids Furniture Co., Inc.
Plates of interesting interiors gratis on request.
34-36 West 32d Street New York City.

DANERSK—2 West 47th Street, New York. We manufacture furniture and finish to harmonize with things you have. Complete your rooms now. Valuable new catalog No. 1-9. Quick deliveries.

FOR TOWN & COUNTRY HOUSES at all times of year. Distinctive McHughwillow furniture, fabrics, wall papers & unique accessories for home. Joseph P. McHugh & Son, Est. 1878. 9 W. 42d St., N.Y.

Furs

FUR REMODELING AND REPAIRING. Expert workmanship; reasonable prices. Chas. Horwitz, Furrier since 1892. 41 E. 8th St., N.Y. (two blocks west of Wamamaker's). Tel. 137 Stuyvesant.

FUR REMODELING. Specialty of Renovating old fur garments. Prices as low as consistent with good workmanship. A. H. Green & Son, 37 West 37th Street, New York. Greeley 3058.

J. O. TEPPER, 12 W. 36 St., nr 5 Av., N.Y. requests the opportunity of acquainting you with the advantage of buying exclusive Fur models direct from mfr. Also the wonders that can be worked with your old furs.

Trade "RELIABLE FURS" Mark
S. Christiansen formerly at 600 Madison Ave., is now at 124 East 57th St., N.Y. City between Park and Lexington Aves.

Trade "RELIABLE FURS" Mark
We produce furs from the Raw Pelt through the different stages of dressing or dyeing to the finished Fur Garment which means absolute guarantee.

Trade "RELIABLE FURS" Mark
Everything in furs, perfect fit, and right up to date, alterations, repairs. Reasonable Prices.
S. Christiansen, 124 East 57th St., N.Y. City.

I. PERLSON, 36 S. State St., Chicago. Complete line of high grade furs. We specialize in remodeling and are fully equipped to handle out of town orders.

SAVE 35 to 50% by buying dressed skins and having them made up by your own furrier. Blue Foxes (Dark Natural Color)...\$100 per skin. Cross Foxes (Dark very silvery)...\$65 per skin.

Red Foxes (Dark red & silvery)...\$30 per skin. Silver Foxes...from \$200 per skin. Lynx (Large Silvery)...\$30 per skin. Mink (Dark & silvery) from \$6.50 to \$10.00 per skin.

Hud. Bay Sables (Natural Color) from \$25 to \$45 per skin. Rus. Ermine (Pure white) from \$3 to \$4.50 per skin. Fisher (Dark brown color) from \$4 to \$50 per skin. Beaver (Plucked) from \$8.00 to \$15 per skin.

Foxes (Dyed) Black, Taupe, or Pointe color \$45 each. Mink at \$4.00 per skin suitable for millinery and trimmings. Ermine at \$2.50 per skin also suitable for millinery and trimmings.

Any of the above skins will be sent on approval. Express charges pre-paid. If you require any skins matched, send sample. J. Boscowitz & Sons, 603 Fifth Avenue, New York City.

FURS remodeled & repaired according to the popular styles of this magazine. Special attention given to out of town orders. Moderate prices. Hirschfeld Fur Co., Inc., 35 W. 44th Street. Vanderbilt 654.

Furs—Cont.

FURS remodeled & repaired by expert mfg. furriers. Latest models. Special price for remodeling muffs into latest style, \$5. Workmanship guaranteed. A. Beaber & Co., 46 W. 36th St., bet. 5th & 6th Aves. Est. 1900.

EVERYTHING IN FURS. Latest models in coats, muffs and scarfs. Skillful workmanship for remodeling and repairing at moderate prices. Paschkes Co., 1416 B'way, N.Y., Bryant, 5202.

GOOD FURS direct from mfr. Bonafide values in fur coats, sets, & scarfs at lowest possible prices. Comparison invited. Remodeling, repairing. Gus. Herzog, 236-5th Ave. bet. 28 & 29 Sts. Take elevator.

Games and Puzzles

NEEDLEWORK SHOP, Y. W. C. A. has many novelties for presents to be taken home by travelers. Children's Dresses, orders taken, puzzles exchanged and for sale. 14 West 45th Street, New York.

PERSONALLY INVESTIGATED
Not every shop, by any means, can buy space in this Guide. It is first personally investigated by Vogue.

Garden Things

WEATHERVANES for Roof, Porchrail, or Garden. Varied styles & sizes. Exclusive designs to order. Other Garden Novelties. Illustrated catalog "A" on request. Nature Studio, Elkridge, Md.

THE STERLING QUALITY
of these shops is attested by their presence in this Guide

Gowns Bought

MME. NAFTAL pays highest cash value for fine misfit or slightly used evening, street and dinner costumes, furs, diamonds, jewelry, silverware. 69 West 45th Street, New York. Bryant 670.

MME. FURMAN TELEPHONE BRYANT 1376
103 W. 47th Street, N.Y. C.
Absolutely Full Value Paid for Ladies' Misfit or Slightly Used Clothing of any Description.

WE PAY CASH for evening and Street Gowns, Dancing Frocks, Furs, Wraps, Diamonds, Jewelry and Silverware. Consult us before you sell. Write, Phone, Send. Mme. Furman, 103 W. 47th St. N.Y.

BERNARD pays 50% more than others for gentlemen's discarded Summer or Winter business suits, overcoats, Tuxedos, full dress, fur coats, trousers, also shoes. 452 7th Av., N.Y. Greeley 2498.

AMERICA'S GREATEST BUYERS of discarded gowns, diamonds, paintings, etc., to supply our 3 stores. We pay best prices in town. "Annette," (Main Store), 2669 Broadway, N.Y. C.

Gowns Remodeled

MY RE-BUILDING OF GOWNS IS THE TALK of New York, because I have made creations out of gowns that seemed hopeless. Homer, 11½ West 37th St., New York. Tel. 5265 Greeley.

SATISFACTORY WORK will build up any business. My ability to please hundreds of women throughout the United States is the main factor in my success as a

REMODELER OF DRESSES. If you would avoid disappointment and worry, send your work here. Get my advice and prices. I also make new gowns to order. Mrs. B. Gordon, 51 West 37th Street, New York.

VICTORINE—Rebuilder of gowns.
Old gowns remodeled equal to new.
Closes July 1st; opens Fall season Sept. 4th.
160 West 84th Street, New York City.

WE Welcome inquiries for making and remodeling gowns in latest and advanced styles. Write for descriptive booklet regarding time required, cost, etc. Mme. L. Brown, 677 Lexington Ave., N.Y.

MIND YOUR MENDING. We make a specialty of repairing and copying models. Children's clothes, underwear, shirtwaists, etc., etc. 762 Madison Avenue, New York. Plaza 6232.

MADAME RENEE says:—REMODELING OF DRESSES is not always economy; surely not if the only consideration is price. The cheapest is usually the most expensive in the long run.

YOU SHOULD CONSIDER experience in actual dress making, ability proved by testimony of pleased patrons & moral as well as financial responsibility. Yet my prices are mod. Writetoday. 49 W. 37 St., N.Y.

IS THERE ANYTHING YOU WANT that you cannot find in this Guide? We don't believe so. If there is write us about it.

Gowns and Waists

Made to Order

ARTISTIC DRESSES
Made to order for all occasions. Estimates submitted. Your materials used when desired. Homer, 11½ W. 37th St., N.Y. Tel. 5265 Greeley.

THE MISSES CURRAN will make your street and evening gowns and waists for all occasions and also do remodeling at reasonable prices. 134 Lexington Ave. (29th St.), N.Y. Mail Sq. 5188.

KATHERIN CASEY. Gowns for all occasions. Dancing and Afternoon frocks. Your material used if desired. Remodeling also done. 36 E. 37th St., N.Y. Tel. 1033 Murray Hill.

DO YOU WISH TO BE WELL-DRESSED without trouble to yourself? We do dress-making by mail. Information cheerfully given. 101 West 11th Street, New York. Hannah Gilkes.

"THE MENDING SHOP". Gowns Tailored. Suits Remodeled up-to-date. Shop Blouses and Gowns Refitted. Miss H. Redding Coughlin, 17 E. 43th Street, N.Y. No Branch. Phone 5062 M. H.

DESIGNER—By the day—New York and out of town. High grade work only. Evening gowns a specialty. Miss G. E. Daniels, 230 West 97th St., N.Y. C. Phone River 9811.

SMART GOWNS AND SUITS
Made to Order
Distinctive remodeling.
Mme. Zara. 625 Lexington Avenue, New York.

KAYE
500 Fifth Ave., New York. Phone Bryant 2564.
Gowns and Suits.
Separate Alteration Department.

MAISON ADELE, 71 W. 43th St., N.Y.
Makes a specialty of dainty hand-made blouses of exclusive design from \$10. Also attractive frocks. Mail orders promptly filled.

SATISFACTORY VISITS BY MAIL
You can purchase anything advertised in these pages by letter if a visit is not convenient.

Gowns and Waists—Cont.

(Made to Order)

"WHITE" 46 W. 46th St., N.Y.
Gowns made to your special order and measurements. Selections from our comprehensive line of Ready Models. Charge accounts solicited.

Mme. CAROLINE, formerly Michigan Ave., Chicago. Importer. Creator, noted for distinguished exclusiveness of Gowns, Tailored Suits, etc., now 645 Lincoln Pkwy., 1 bk. E. Virginia Hot., Chicago.

MME. MADLOCK—Gowns, suits and waists. 30 North Michigan Boulevard, Chicago, Illinois. Central 8496; and 1402 Chicago Avenue, Evanston, Illinois. Phone 627.

THE WIDE VARIETY
of goods advertised on these pages is amazing.
Read the announcements.

Gowns and Waists

Ready-to-Wear

"WHITE" 46 West 46th St., N.Y.
Gowns—Blouses—Hats
Authoritative Styles for every occasion.
Moderately Priced.

Greeting and Place Cards

CARDS & FOLDERS TO HANDCOLOR. 200 beautiful designs, birth, tally, place cds., new 1917 Xmas numbers. Send for ill. cat. "Pleasant Pages." Little Art Shop, Inc., 1305 F St., N.W., Washington D. C.

PAINT YOUR OWN GREETING CARDS. Outlines ready for hand. Place Cards and other novelties. Price list on application. Mrs. Alice Seymour 4200 Harwood Drive, Des Moines, Ia.

PERSONAL ENGRAVED CHRISTMAS CARDS. Magnificent Exclusive Designs at reasonable prices. Samples upon request. Everett Wadley Co., 5 South 11th Street, Richmond, Virginia.

Hair Goods and Hair Dressing

FRENCH HENNA D'OREAL Imported Powder tones scalp, giving faded or premature gray hair a marvelous natural gloss and bright tint. \$1.35. Sent or applied. B. Paul, 34 W. 37th St., N.Y.

FOR PERMANENT HAIR-WAVING.
C. Nestle Co., 657 Fifth Avenue, New York.
43 South Molton Street, London
Originator's only specialty.

ROBERT, Permanent Hair Wave Specialist. No kinks, but a beautiful wave, well nigh a marvel, my only specialty. Write for booklet. Robert, 500 5th Av., Suite 506. Cor. 42d St., N.Y.

E. FREDERICKS, INC.
Specialist in
The Permanent Hair Wave
542 Fifth Avenue, New York.

PERMANENT HAIR WAVING by new steaming process. No charge for consultation. Reasonable prices. Frederick Baer, 2295 B'way (bet. 82 & 83 Sts.) N.Y. Est. with Charles & Ernest. Schuyler 5449.

CALL AT SCHAEFFER'S if you want expert personal attention for a permanent wave. Positively no friz or kink. J. Schaeffer, 542 Fifth Ave., Phone, Vanderbilt, 4967.

SATTLER'S
announce their removal to their beautiful new Parlors at 13 West 50th St., N.Y. Telephone Circle 2777.

PERMANENT HAIRWAVING SPECIALIST. Expert in Hairgoods, Face and Scalp Treatments. Alexander's Hairdressing Parlor, Astor Trust Bldg. 501 Fifth Ave., corner 42nd St. Murray Hill 1838.

SPECIALIST IN SCIENTIFIC TREATMENTS of Baldness. All forms of hair and scalp disorders scientifically treated. Results assured. M. Shields, 162 West 48th Street, New York. Tel. 2552 Bryant.

HAVE YOU ANY WANTS?
A quick reference to the Shoppers' and Buyers' Guide will satisfy them.

Hair and Scalp Treatment

PARKER'S Method of Hair treatment cleanses scalp of imperfections, promotes healthy hair; personal consultation. Write for book "V." "Healthy Hair." 51 W. 37th St., N.Y. Greeley 202.

ENGLISH HENNA SHAMPOO Powder, tones scalp, giving faded or graying hair a marvelous gloss and bright tint. \$1. Directions sent. Henna Specialties Co., 505 5th Avenue, New York.

WALDEYER & BETTS SCIENTIFIC SCALP Treatment proves that hair can be kept clean, dry and healthy during Hot weather without washing. 315 Fifth Avenue. Also Spring Lake, N. J.

HERMANN'S NEW METHOD non-injurious, permanent hair wave. Natural large wave, keeps hair soft, glossy. Home outfit \$10. Booklet. Hermann, 489 Fifth Avenue, New York.

PERSONALLY INVESTIGATED—Here are over 300 shops personally investigated by Vogue and conveniently grouped on these pages to simplify your shopping.

Hotels in New York

HOTEL MARTHA WASHINGTON, 29 East 29th Street, New York. For women. Rooms \$1.50 a day upwards. Meals a la carte, also table d'hôte. Luncheon, 40c. Dinner, 50c. Booklet free.

HOTEL MAJESTIC—Fronting Central Park and West 72d St., N.Y. Accessible to all lines of traffic, but away from the noise of the all-night district. Rooms \$2 day up. Copeland Townsend, Lessee, Dir.

THE TOURAINE—A quiet resident hotel. Two and three room suites catering to exclusive families seeking quietude. Write for Booklet B. 9 and 11 East 30th Street, New York City.

HOTEL HARGRAVE, West 72nd St. bet. B'way & Columbus Ave., N.Y. one block to Central Park. Comfort, refinement & luxury combined with moderate rates. Send for booklet. Eugene Cable, Mgr.

HOTEL WEBSTER, 40 W. 43th St., nr. 5th Ave. On city's quietest st. Most beautiful of N.Y.'s small hotels. Favored by women traveling alone. 4 minutes' walk 40 theatres; center shopping district.

Household Furnishings

GRAHAM & LITTLE, 36 East 57th Street, N.Y. Decorators—Furniture, Fabrics, Mirrors. Special Designs in Furnishings—Gifts. Formerly 8 East 7th Street.

WILKINSON HAND-MADE ART QUILTS. Ideal trousseau gifts. Made only on order. Finest materials used. Illustrated booklet V sent on request. Wilkinson Sisters, Ligonier, Ind.

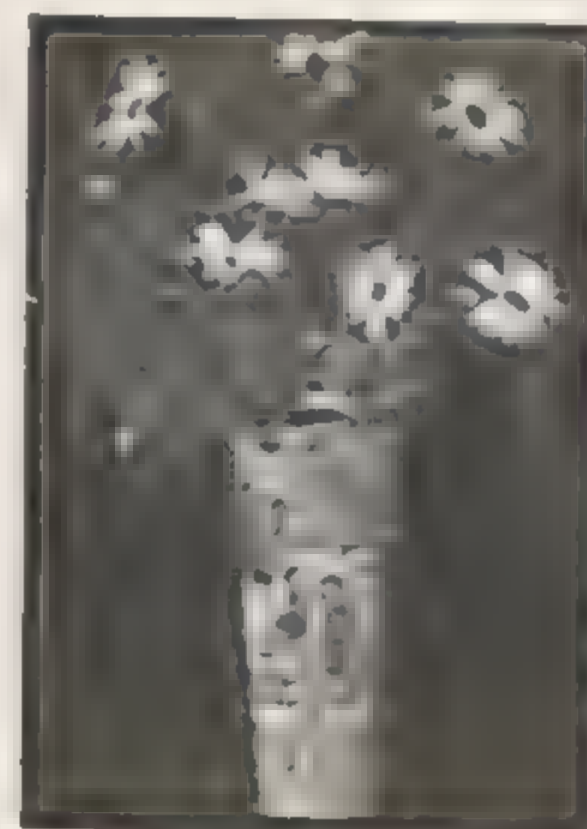
Household Furnishings—Cont.

WINDOW SHADES—Custom made to conform to window & interior appointments. Measurements & estimates on request. Exhibition salesrooms. Ordinator Co., 101 Park Avenue, New York City.

ORDINATORS—Enable window shade rollers to be lowered from top to admit fresh air and light. For all windows in modern edifices. Ordinator Co., Architects Bldg., New York City.

PATENT help; washing device; fits any wash tub; saves time and clothes; special for sheets and blankets; daily demonstrations; \$4; ask circular. Lefourcade, 155 West 61st Street, New York City.

FIREPLACE WITCH BROOMS. Rustic broom, natural stick, corn to blend with fireplace coloring. Height 4 ft. Send stamps, check or money order for \$1.50. Agents wanted. Redden Quail Club, Paoli, Pa.



A truly decorative flower vase for the porch or winter conservatory. It is eleven inches high and made of white ground porcelain, decorated in soft yet strikingly colored tones. A hook on the back makes it possible to hang this vase on the wall. Price \$2.50. Send your order and check to the Vogue Shopping Service or write for name and address of the shop.

Instruction

"COSTUME DESIGN DE LUXE." Designers made by the Correspondence and Resident Courses in the "Paris Way" via Brown's Salon Studio, 597-599 Fifth Ave. N.Y. C.

EVERY WOMAN NEEDS. "Art Applied to Modern Life." Architecture, Interior Decoration, Furnishing, by Frank Alvah Parsons. Prospectus twenty-five cents. Ross, Century Building, N.Y.

Interior Decorators and Decorations

MRS. BARNEWALL—19 East 48th Street, N.Y. Exhibition of Inclosed Porch Furnishings Murray Hill 3000.

THE MACBRIDE ATELIER, 3 East 52d St., N.Y. "The House of Three Gables." Now showing country house schemes with rooms in our "Sample Home" to illustrate.

New Cretonnes, Chintzes and Old Fabrics of American Manufacture. An unusual collection of quaint odd Italian, English and Painted Furniture, Rugs, Electric Fixtures, etc.

THE HOME FROM ATTIC TO CELLAR decorated & fur. For expert advice consult Miss Elsa Oppenheimer, 549 W. 113 St., N.Y. Morn., 3569. Summer add. Healy Cot., Webster Ave., New Rochelle, N.Y.

ELSIE DOWELL, Interior Decoration. Studio, 500 Fifth Ave., N.Y. Suggestions by mail. Full Descriptions of Interiors. Materials purchased. Write for particulars.

H. BRANDEL, 1216 Lex. Ave., Ph. Lenox 5558. Period Furniture, Upholstery, Decorations, Wall Cover., Art. Hangings our Specialty. A Quant. Sedate or Unique Home without fabulous prices.

L. W. FROTHINGHAM, 542 Fifth Ave., N.Y. Complete interiors designed and executed for the town and country house. Telephone Bryant 9326.

FLORA MAC DONALD—Interior Decorator. Those who are furnishing new homes or refurbishing old will find many things to interest them in a visit to these studios. 3 Hamilton Pl., Boston, Mass.

MRS. LORRAINE WINDSOR, 128 East Erie St., Chicago. Designs and places her furnishings and decorations with the idea of fitness. Creative work a specialty.

INTERIOR DECORATORS and FURNITURE MAKERS Floor Coverings—Fabrics Southern and Middle West Patronage solicited. J. L. Strassell Co., 445 Third St., Louisville, Ky.

CHIFFON LAMP SHADES and cushions. Distinctive and original designs. Other artistic articles for interior decoration. Selma Loeb, 37 East 28th St., New York City.

THE AIM OF THIS GUIDE is to help Vogue readers to purchase both useful and unusual articles from the Best Shops in America.

Jewelry, Silverware and Gems

ENGAGEMENT RINGS—Diamonds, Pearls, Emeralds, Sapphires and Rubies, in plain and fancy mountings. From \$75.00 up. Forth & Powell, 681 5th Ave., N.Y. (Successors to Ralph Dwyer)

THE HOYT PLATING COMPANY, INC., 29 West 37th Street. Gold and silverware replated and repaired exclusively. Highest grade of workmanship. All plating guaranteed. Moderate prices.

Jewelry and Silverware Bought

CASH FOR BROKEN JEWELRY. Old Gold, Silver. We pay highest prices for diamonds, watches, platinum. Est. 1886. Goods returned if offer refused. Callmann, 27 W. 37th St., N.Y.

JOHN DALEY PAYS CASH for Platinum, Gold, Silver, Pearls, Diamonds, Antiques; entire contents of houses. Established 1869; 654 8th Avenue, corner 38th Street. Tel. Greeley 3945.

Jewelry and Silverware Bought

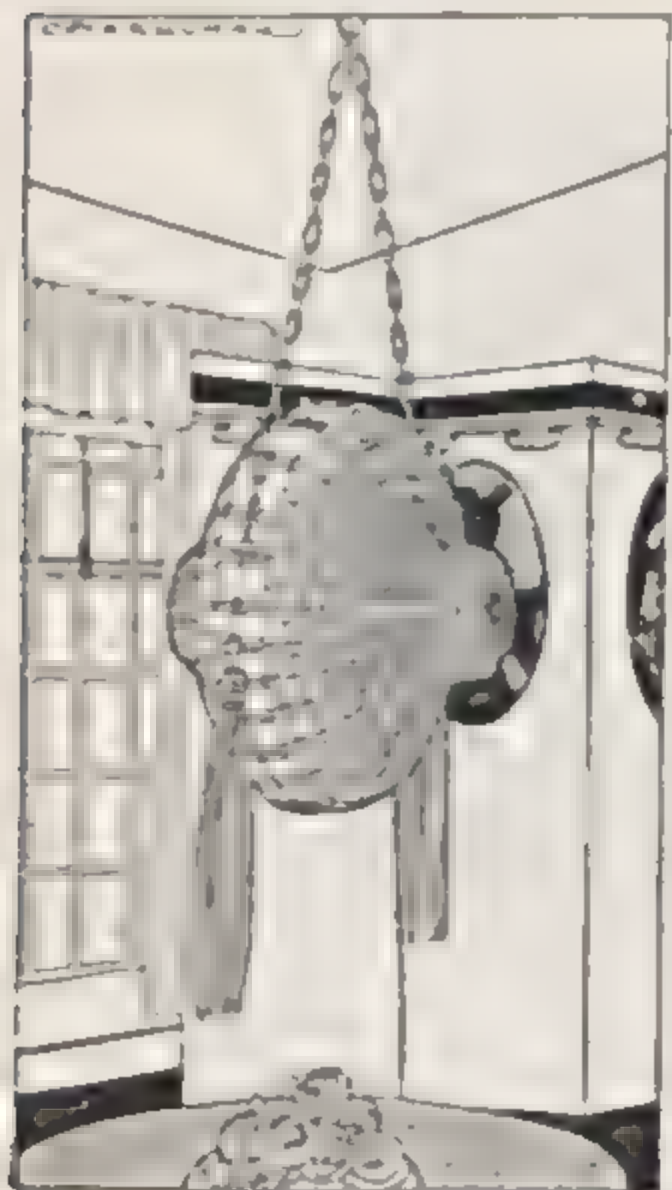
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WYLER pays highest prices for Pearls, Diamonds & other precious stones; also Platinum, Gold & Silver. (Confidential) Established 30 yrs. Bank references. 661 Fifth Ave., at 52nd Street, N. Y.

MRS. T. LYNCH'S SON, INC., buys Diamonds, Pearls, Old Gold & Silverware, only one price offered, our reference. Established 1844. 227 W. 42nd St., near Broadway, N. Y. Bryant 1886.

DON'T SELL YOUR DIAMONDS, Jewelry, Pearls, Silver, Bric-a-Brac, Bronzes, Rugs. We loan you more money on them at the legal rate of interest than you can realize by selling.

We will also redeem any already pledged elsewhere and advance more money on same. Business strictly confidential. S. Berger, 206 West 42nd Street, N. Y. C. (Times Sq.).



Well qualified to complete in the most unique manner the decorative scheme of a sun parlor or porch is this chandelier made of woven Japanese grass, and lined with any desired color of China silk. Eighteen inches in diameter and completely wired for electric lights. Price \$12. Send your order and check to Vogue, or ask Vogue for the name of the shop where this may be purchased.

Jewelry and Silverware Bought

(Continued)

SEND TO A. S. BORG by mail or express any diamonds, old gold, silver, platinum, antiques, pawn tickets, artificial teeth. Cash at once. 148 West 23d Street, New York. Bank references.

A FIFTH AVENUE JEWELER serving an exclusive clientele pays higher cash prices for diamonds, old gold, jewelry, etc. M. Golburgh, 437 Fifth Avenue, New York

DIAMONDS, PEARLS and GEMS purchased for cash. Estates of important amounts preferred. In position to make highest bids. David A. Lindo, 170 Broadway, N. Y. C. Room 408. Ph. 6016 Cor.

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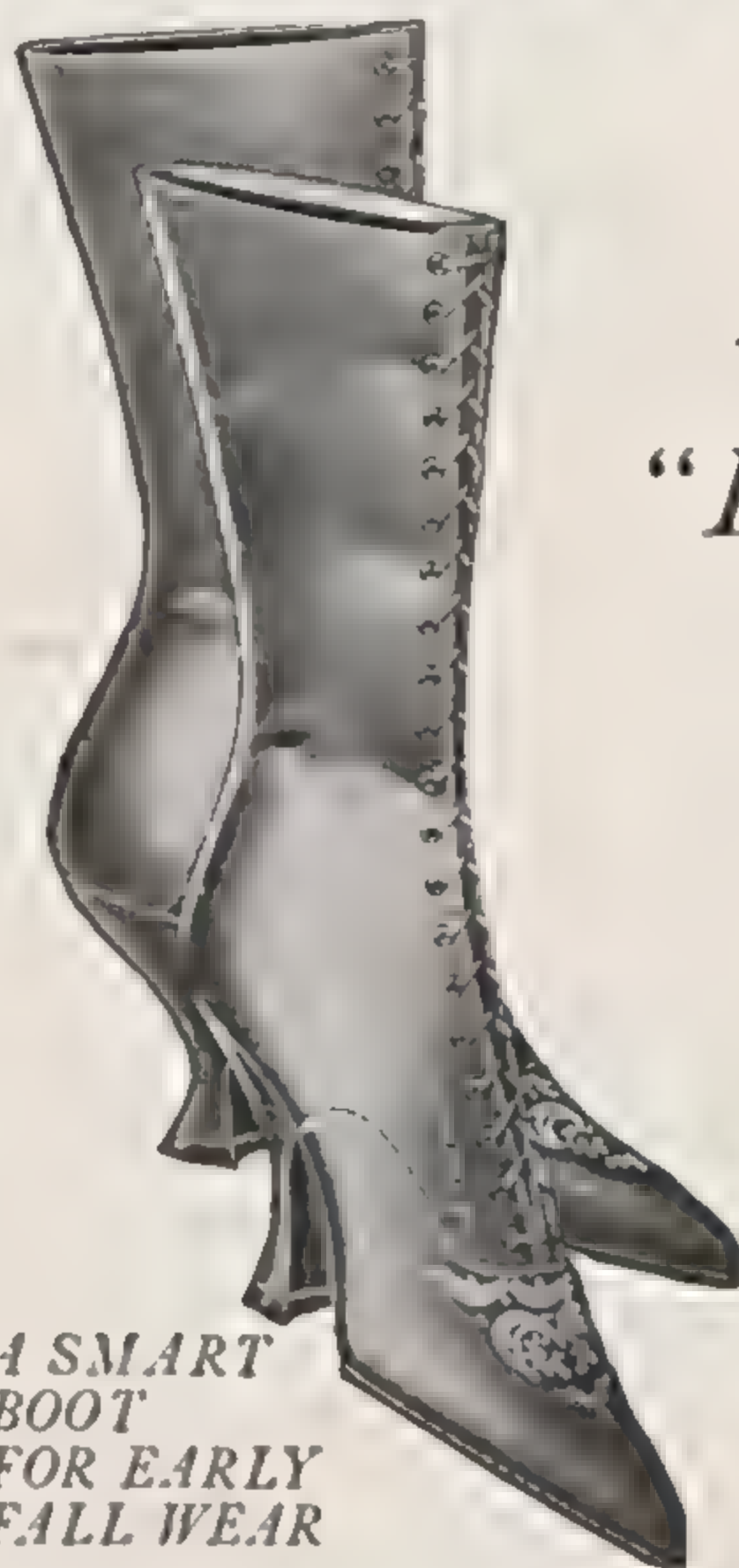
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2. Send Vogue no money—wait until the other woman writes to you.
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PARISIAN lady wishes position as a designer or dressmaker in a first class establishment; willing to go any place. No. 292-C.

BUFFALONIAN desires non-resident position as private secretary or social secretary. Experienced and efficient—good knowledge of French and Spanish. References furnished and required. No. 293-C.

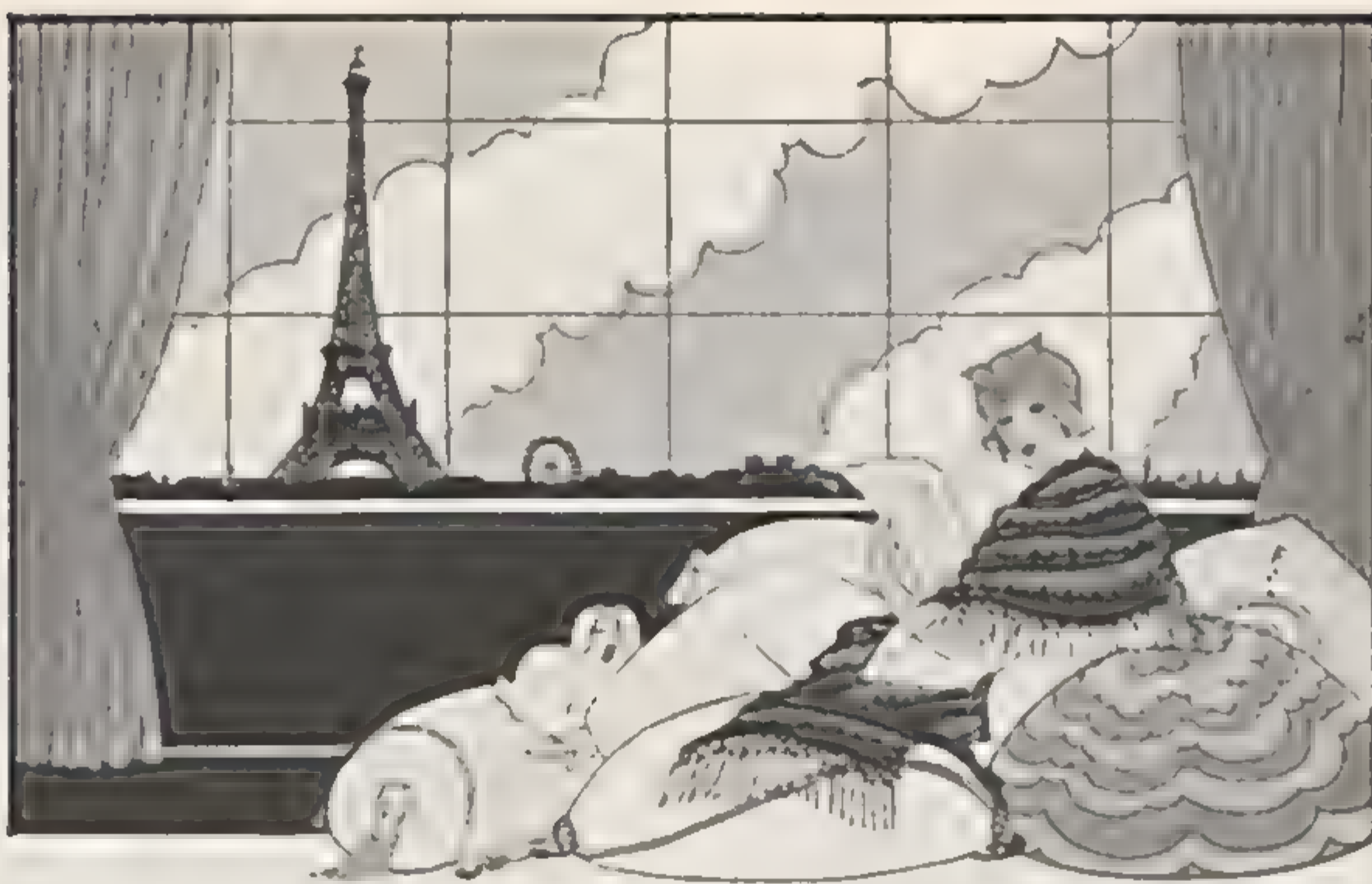
CULTURED Virginia girl desires position as companion. Only persons who have social position need answer. Exclusive reference furnished upon request. State references, requirements and terms. No. 294-C.

—and not waste a spoonful! To economize on butter, milk and eggs is the urgent business *now* of every home manager. Not alone to meet soaring prices, but because kitchen thrift can be her biggest contribution to America's war strength. Matching this emergency, comes Isko, "the electric ice-man," to help her stop the spoilage and waste of these costly foods. An automatic refrigerating unit, put in place in two hours, it keeps almost any ice-box so cold and dry that the bacteria which cause decay *cannot begin work* in perishable foods. This danger line where bacteria grow active is 50° . Isko's safe, steady temperature range is 44° to 48° . It not only does what melting ice cannot do *continuously*—it bars out the ice-man and his sloppy product—and thus closes the avenue of easiest approach for many serious diseases. It also freezes ice-cubes and desserts for your table—and consumes current only when fresh cold is needed. See "the electric ice-man" at work now at the Isko store in your town or write for booklet "V" to Isko, Inc., Detroit.



Ice by
wire





The Next Vogue

THE PARIS OPENINGS NUMBER OF VOGUE

ALL the other issues of Vogue may be good,—and they are, we admit it,—but Vogue outdoes itself on its Paris Openings Number. Give Vogue a chance to talk about Paris, and nothing can flag it. Why, every time a common or backyard street organ plays the “Marsellaise,” Vogue has to drop all its work and hang out of the window. Vogue was always like that. You can imagine then, just what it means to Vogue to have its Paris Openings Number. A perfectly wonderful time is certainly had by all.

THE VERDICT OF PARIS

This present number is a sort of entrée, very good in itself, you know, but, really, it would be just an aggravation if you weren't sure that a great deal more were coming. But Vogue never was the person to say, “They're wearing them higher in Paris,” and then walk off and leave you panting to know just what and where. No, Vogue tells you what you are going to wear, the way it does in this number, and then it goes

and gets sketches and photographs that verify everything. And these are all going to be in the Paris Openings Number.

There must be at least one hundred models from the autumn collections of the couturiers, and every single one of them is an authentic and unimpeachable model of the sort of thing that Paris likes best. Callot, Chéruit, Worth, Lanvin,—how you are going to like them all! And it will be such a comfort to know that there will be nothing vague or undecided about any of these; they will be the verdict of Paris, absolutely.

But that's not all. Vogue never does, and never will, confine all of its interest to fashions, not as long as this world is full of all the things it is full of. Another thing that Vogue has to tell you about, is an apartment in Paris. And anyone should register interest in that. But this apartment belongs to Mlle. Fernande Cabanel, formerly of Le Théâtre du Vaudeville and Le Théâtre des Capucines. Mlle. Cabanel has gone in for interior decoration, you know, and, since she seems to have done

some really delightful things with Greek and Pompeian periods, Vogue is going to show some photographs of the rooms she has designed for herself.

VOGUE PATTERNS

One of the most important things about the next issue is the big pattern section. There's just this to say: there will be twenty pages of them. Twenty,—count them. And anyone who has not yet learned what the Vogue Pattern Service can mean in their lives will have a good opportunity to learn.

Vogue has found out all about an outdoor wedding that was a remarkable success; a wedding which was a charming bit of outdoor decoration. Of course, there are outdoor weddings and outdoor weddings, but this one was held in a sunken garden, and moving-picture men came from miles around, in the hope of getting a glimpse of it. Then there will be other things that there really isn't room to tell you about here. Never mind, two weeks will soon pass.

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WHOLE NO. 1079

Cover Design by Alice Little

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Count Jean de Strelecki

M R S . W I L L I A M P A Y N E T H O M P S O N

Mrs. William Payne Thompson, who was Miss Edith Blight before her marriage, has spent the summer at "Blight Cottage," Newport, Rhode Island. Mrs. Thompson appeared as "England" at the recent garden fête given by Mrs. Arthur Curtiss James for the benefit of the Red Cross. She is a well-known member of the artist set of Newport society and contributed two canvases to the recent exhibition of the Newport Art Association. Mrs. Thompson was also one of the group who offered the Greenough Memorial Prize, awarded to Mr. John C. Folinsbee for the most meritorious painting in the exhibition. Among the patrons at this exhibition were Mrs. John R. Drexel, Mrs. Arthur Curtiss James, and Mrs. John Nicholas Brown.



PARIS FORECASTS *the* WINTER MODE

The New Autumn Silhouette, Drawn As It Is From Oriental, Russian, Directoire, and Moyen-âge Influences, Is, Very Naturally, Straight and Narrow; but Many Radical Differences of Detail Give Variety to the Mode



These are the advance signs of the autumn mode—a long skirt, a long straight tunic,—and if any belt is present, it must be a belt that droops from front to back. The dress is of blue gabardine, trimmed with gray duvetyn bands and a plaid that is effected by soutache

OWING to the unusual conditions caused in the fashion world by the war, there is less variety in the mode than in former seasons. All couturiers agree pretty generally on a straight narrow silhouette; within this straight and narrow line, however, many charming variations of styles and periods occur. This designer draws inspiration from the straight Chinese kimono with its rich embroidery; that one leans to the Directoire mode, but that again is straight; a third turns to the middle ages for his line, but he, too, comes back with a straight garment. Yet this variety in inspiration, though it gives us but one silhouette, gives us infinite variety in the details of costuming.

This is the season of the year when we find ourselves much in the position of little Jack Horner, dipping our fingers in Fashion's pie and pulling out at random plums in the form of frocks which are only just a bit in advance of the models of the winter collections. The plums this year are, for the most part, long and lean. We find now and again a high-waisted frock, occasionally a chemise, and here and there a frock almost Victorian in line. We find, most of all, frocks which are somewhat Chinese in style, straight as to skirts, tunics, and sleeves. We look in vain for styles that are bouffant. All is narrow, trim, and rather severe. We draw out, from the farthest corners, plums in the shape of tunics and cape-cloaks of rare comeliness. We find fur-trimmed frocks of cachemire d'Inde, of velours de laine, all the new velvety jerseys, and all the varieties of bure. We find amazing plaids and checks in tapestry galleons, in brocade, and in striped jersey. We find velvets of silk and cotton, mousseline de soie embroidered with metal thread, plush, and panne velvet. We see skunk, leopard (Odette is showing a pretty toque and scarf of leopard), rabbit, fox, fisher, squirrel, otter, and much marmot. We are shown girdles of taupe, waistcoats of ermine, and muffs of duvetyn and velvet trimmed with fur of various kinds.

And when we have seen it all, we realize once more that in order to wear the frocks of 1917 we must be very thin. And thin, doubtless, we shall be. War rations are admirably adapted to the present fashions. Our frocks will do no more than drip from our shoulders before many weeks are past. We shall be mere shadows in chic attire—but we shall be smart!

Some of the new skirts measure hardly more than a metre at the hem. One of these is simply a straight piece of tissue folded about the



Those who do not wear a long coat will probably wear a short jacket like the one on this tailored suit. This is of gray wool velours; it has the vest which every suit seeks, and, being French, the vest is of ermine. Across the taupe girdle and collar fall tasselled green cords

figure with the edges overlapping for several inches in the back; the "play" thus provided supplies the width needed for walking. Another is scantily pleated at intervals from a shallow yoke. Another is adorned with two loose panels which are tucked three times crosswise and fall, one over each hip, almost to the skirt-edge, where they are weighted with fur bands. The skirt of a one-piece frock is attached to the top section at the hip, and the top thus forms a shallow yoke below the narrow belt. The belt is rather closely drawn about the figure, and the resulting silhouette is very smart.

THE TIGHT WAIST-LINE

Here and there, we see a straight leather belt rather tightly adjusted at the normal waist-line. This belt may be an inch or two inches in width and is made of tan or black varnished leather. A frock of Scotch plaid in dark colours is thus belted with black, while a frock of gray duvetyn is oddly belted and bound all about with beige leather.

A tendency to tighten the silhouette at the waist is observed in certain quarters, but the tight belt will surely not be featured extensively at the openings.



ODETTE

Once set these French minds to making plaids, and you can never tell how they'll be doing it before they're through. Here, the plaid is made of strips of sealskin (to match the seal-skin hat) against a background of golden brown duvetyn



This gown, created for Mme. Cabanel, has the tight bodice, and the long skirt (in this case, a tunic) on a yoke; these are early whispers of the mode. It is of green crêpe de Chine, embroidered with black; the black satin skirt is edged with green

TWO MODELS FROM CALLOT



However, since we look in vain for a real change in silhouette, it is likely that at the openings we shall see many variations of the accepted straight silhouette.

Judging from the frocks sketched here, the new models of the maison Lanvin will suggest, pronouncedly, the orient. Chinese in character is the frock of golden tissue sketched at the lower right on page 40, with its straight tunic and wide sleeves. The underskirt, noticeably longer than skirts have been for several seasons, is quite transparent. Mme. Lanvin, each of whose creations is a quaint surprise, has designed especially for Vogue the frock sketched at the lower left on page 40. Of black tulle, effectively banded with vivid blue tulle, is this frock, which is further adorned with white beads, sewed on in rows. The waist-line is a trifle, only a trifle, high, and the accompanying hat is of black velvet with a crown of draped blue tulle. The wide straight sleeves might have come straight from Hongkong—or perhaps it is more fashionable to say Pekin. One guesses, at any rate, that the line at Lanvin's will be straight. At the maison Lanvin, one sees muffs of skunk, oval—often a squatty oval in shape—with the line of the separate pelts distinctly marked.

Some of the new Worth models show the high waist-line. In one model, the skirt of white mousseline falls in soft folds from the high

girdle to the ankles. The brief corsage is decorated with an embroidery of pearls and strass, and ropes of pearls are attached to the wrists; the ends of these ropes are attached again to the corsage.

There are two of the newest models sketched on page 35, one from Jenny and one from Worth. The skirts are longer than those of last season and are very straight and narrow. The waist-line on the Worth frocks is where Worth chooses to place it. His frocks are draped to his desire and are girdled according to his fancy. The *tailleur* sketched at the right on that page is a smart combination of gray wool velours, and ermine. Worth chose that the lacing cords should be green in colour, and green they are, with just a touch of silver. Some one fashioned a smart little toque to be worn with this frock, and this taupe bonnet is also to be seen in the sketch. The Jenny frock is described later in this article.

M. Worth, who, in making stately frocks, cannot forget that there are also young and frivolous people in the world, is again making coquettish garments for young girls, and these youthful creations will form a pleasing feature of his collection. For the rest, Worth shows short straight moyen-age frocks girdled about

Cashmere d'Inde is really a new and good kind of jersey. The designer of this dress worn by Mme. Cabanel, embroiders beige cashmere d'Inde with Chinese motifs in brown and beige silk. The girdle, which is sufficiently careless, is of beige silk



Nothing could be very much simpler than this dress of white linen with a little white embroidery—and yet, surely, it was a French finger that patted those pompons into place

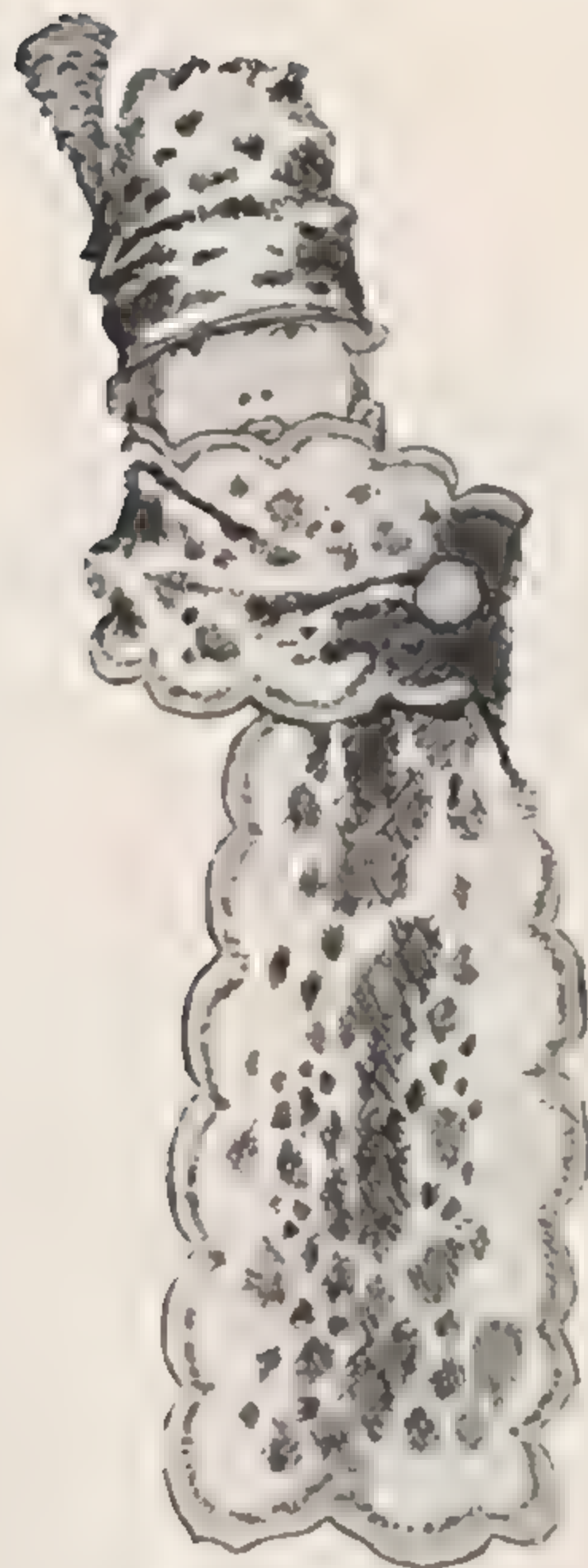
the hips, tunics of velours de laine over narrow satin underskirts, huge fur collars and a very wide flat girdle placed low on the coat. One of his evening frocks, which is of crow blue velvet, falls straight from shoulder to hem, with the narrow square train that has often been seen in Paris. One odd one-piece chemise has a girdle across the hips and back only.

M. Dœuillet, when asked about the coming fashions, replies enigmatically; and it is from what M. Dœuillet does not say that one is able to form an idea of his collection.

THE POSSIBLE TIGHT BODICE

"Are you making tight bodices, M. Dœuillet?" I asked. "No," said M. Dœuillet, with a shrug which said "Yes." And the chances are that in the Dœuillet collection will be found corsages which will be at least semi-fitting coats with the very hugest of collars, frocks with the slimmest of skirts, sleeves which—but who would dare predict the Dœuillet sleeve?

At present Dœuillet is showing straight, narrow, rather loose, one-piece frocks, of which the straight corsage is often embroidered. The skirt is attached to a yoke



ODETTE

It is with her usual effrontery that Paris dares to combine the pelt of the leopard with light green-blue velvet. The aigrette is of blue-green plumage



CHÉRUIT

There are still a few pockets in Paris, and among the best of them are these of gray-beige twill. In spite of the pockets, we'll have to admit that this frock is very straight in line

at the hips. He also shows slashed tunics, three-quarters length coats, and here and there a fur *cache-nez*. Cloth is high in his favour, as is satin. The skirts are ankle length; a few of them have trains, and some have girdles which droop at the back.

Beer shows one-piece frocks under three-quarters length coats; his lines are straight, with the girdle for the most part high across the front, and lower at the back. There are some short sleeves. Beer, like Dœuillet, uses cloth and satin, with the addition of much velvet.

THE LINGERING CHEMISE

Mme. Renée, of Premet's, declares herself in favor of the chemise frock, and we believe her. But as to what will be seen in the Premet collection on the opening day—that will doubtless be another story. We shall see the chemise, doubtless, in disguise—the chemise belted, the chemise under another name. One cannot imagine Mme. Renée altogether abandoning the chemise. But the three frocks sketched on page 41 are distinctly girdled, more or less closely, at the waist. Moreover, the girdles are wide and they are knotted according to Mme. Renée.



JENNY

This skirt contrived, in spite of Jenny, who designed it, to remain short,—but it is scant, like the other new skirts. The white serge jacket flares a little on the way out from its black satin waistcoat



THREE MODELS
FROM WORTH

If a Frenchwoman decides to be Grecian, this is the way she does it: an undergarment of flesh-coloured French muslin and a touch of toga, perhaps of gold and black lamé tissue, the whole filleted with long cords of jet

It's just so many yards of black velvet, so much tinted malines lace, a silver cord girdle, and some red flowers, all with a French accent. But just try doing all this, in French, and you'll find you are tongue-tied



JENNY

For the comfortable yet well dressed indoor moment which occurs so often, this gown is the only proper setting. The black velvet jacket is laced, buckled, and tasselled with jet, and jet embroiders the long pleated voile de soie skirt

It is a gentle dress, this afternoon frock of black velvet. The black satin girdle and collar are stitched with silver, and the pearl buttons are dotted with black: it is by such clever means that a French designer relieves a sober effect





The Parisienne doesn't think it becoming to shiver, so she is fortifying herself for the winter with marron cloth and the most seagoing cuffs and collar of muskrat. Black braid and steel buttons are all in the same low key

(Right) There is nothing that pleases a French designer more than just the right amount of yellow. This frock of marine blue gabardine has inserts of yellow cloth, which are banded with blue, marine, and yellow embroidery



MODELS FROM POIRET

The Russian princess who is the heroine of one out of every ten novels wears clothes like this, for Russian princesses' homes are cold. So are Paris homes; hence, this frock of marron faille. The wadding is blue-stitched—the fur is castor. There is a twisted girdle made of blue velvet

In spite of its peasant-looking apron and separate sleeves, this is no unsophisticated frock; for those sleeves and apron are of light gray jersey, and the rest of the frock is dark gray silk cashmere. The fur is castor, and the gray is touched with gold braid at the collar, belt, and sleeves



Premet has also made some one-piece parti-coloured frocks with the skirt attached at the hips, and a three-quarters inch girdle at the waist-line. The corsage sections on these frocks are different in colour and material from the skirt. For instance,—to a corsage of vermillion velvet, is attached a skirt of blue serge, girdled across with a belt of velvet and narrow blue serge. There is still much embroidery on skirts and corsages; the line at the neck is sometimes a V, sometimes horizontal. A few of the skirts are short, but they are narrow. Everywhere, much corbeau satin and velvet are used; brick is much seen, too, as are tête de nègre, black, yellow, and vermillion.

THE STRAIGHT AND NARROW SKIRT

Mme. Jenny continues to make the straight frock, which grows narrower day by day. In the model at the left on page 35, the dark blue gabardine is trimmed prettily and modestly with light gray duvetyn, which also lines the falling ends of the girdle. Of black velvet is the one-piece frock sketched at the lower right on page 38. It is trimmed with black satin, which is delicately stitched with silver, and it is buttoned with black-spotted pearl buttons. The maison Jenny, like the maison Dœuillet, has leaned of late so much toward things Chinese that one is inclined to wonder if the leaning tower has not fallen altogether in the direction of the orient. However, the coat of one of the smartest and latest summer models from this house, a white



CHANEL

serge tailored frock (on page 37, at the bottom), is close-fitting to the waist and flares widely below; and the skirt is straight, yoked, and pleated. The smart little waistcoat is of black satin, fastening with a single button.

SLEEVES ARE STRAIGHT

The Jenny sleeve has been straight and Chinese in character for months, and there is every indication that this straight variety will be worn through the coming season. Not only the maison Jenny but almost every important house in Paris favours the straight sleeve at the moment. Short or long, the sleeve must be simple and straight in line. Doucet shows loose smock-like coats that are girdled across the front only, and have a broad Watteau-like pleat in back. He favours the short skirt, and on the back of some of the tailored coats are Japanese bows. Like the other houses, the maison Doucet uses much fur.

Callot Sœurs have just made for Mlle. Fernande Cabanel the two frocks sketched on page 36. Of beige chachemire d'Inde is the chemise-like robe at the right with its cord girdle,—

(Left) The cape-coat model which originated last year seems destined to continued favour in this winter of superlatively warm costumes. A sumptuous development of this model is in black velvet, liberally trimmed with the gray rabbit which again finds favour with the Parisienne



LANVIN



CHANEL



LANVIN

It seems to be a prevailing rule in sleeves that, be they long or short, narrow or wide, they maintain a Chinese straightness of line. Jet and white beads form the bands of this frock of black tulle and blue tulle, and the black velvet girdle ends in jet tassels

Among the few fabrics which can even momentarily distract this designer's attention from jersey cloth, is satin, particularly satin in the darker colours, and this afternoon frock of marron satin gains a touch of orientalism from cashmere embroidery in red, black, and beige

The appliqué embroidery so noticeable on autumn hats has extended its sphere of influence. This black design is embroidered with ivory and rose silk to gold tulle sleeves and a tunic of gold tissue lined with red tissue. The petticoat is of rose tulle edged with ivory beads



To be black and white in Paris is still a certain means to the end of being smart. Black Chantilly and white satin are the materials of a model for evening wear, and a band of kolinsky divides the one from the other by a narrow line

rather thick cashmere, falling straight from shoulder to ankle. Chinese embroidery in brown, beige, and gold is lavished upon this garment, which is so simple that it can hardly be called a creation, so lovely that we all desire it. Who but Callot would dare to embroider a simple woollen chemise?

STRAIGHT BUT DIFFERENT

Of somewhat different straightness is the frock of crêpe sketched at the left on page 36, which Callot has made for the same fair lady. It is of black and emerald green crêpe with embroidery perversely executed—black on green, green on black; and where there is no black, a black satin galoon is applied, and the green embroidery is wrought upon that. Callot always "finds a way." The sleeves are Chinese in form.

For Florence Walton, the maison Callot has just completed an exquisite frock of soft black silk, beautifully embroidered with blue silk. This straight simple frock is girdled about the waist with cord, with a sort of Watteau pleat falling straight in the back over the girdle. The skirt is widened on each hip in tonneau fashion, but the silhouette is very flat in front and back, bulging sharply on each hip. However, as the silk is very soft, the tonneau effect is not at all

pronounced. The long sleeves are very wide at the top: the arm-hole, if arm-hole it can be called, extends from shoulder-top to girdle; but from elbow to wrist the sleeves are quite close fitting.

POIRET AND THE POCKET

The maison Poiret, which by the way, is open again after being closed so long, is showing a number of smart new models in very modern salons in the Faubourg St. Honoré. When the gentle reader has seen these frocks, which are sketched on page 39, he or she has seen the style of Poiret. Somewhat straight, rather loose, high as to collar, and surely longer as to skirt are these frocks, with modified bishop sleeves and—pockets. Just as we thought that pockets were no longer in fashion, Poiret makes a pocket.

The maison Lelong, where one may always find pretty and wearable frocks, no matter how storm-tossed the seas of fashion are outside, is just now making frocks which are not too

MODELS FROM PREMET



A tendency to tighten the silhouette at the waist-line is to be observed in certain recent models, but it is doubtful whether this will prove more than a minor element at the coming openings. Over dark blue satin is a black tulle overdress lavishly embroidered in gold and silver. A sash of blue moire differs from the generality of sashes by its bow at the side



It would seem a fixed persuasion of this designer that sashes end at the side. The severity of this red satin evening frock is softened by silver-embroidered silver tulle, but nothing interferes with the new and unexpected severity of the sleeves

straight but just straight enough, and simple but not too severely plain. Skirts are pleated to preserve the silhouette, girdles are not too loosely tied, and the waist-line is a bit high occasionally. The Lelong skirts, like many others, are longer than they were last year, and jackets at this house are a trifle longer, also, while for trimming there is embroidery and soft fur, the two favorites of the present mode.

THE FUR WAISTCOAT

At Martial et Armand's we find severe tailors. A Louis XIV coat, for instance, above a very narrow skirt, has a long waistcoat and a broad collar of fur. It is sketched at the lower right on page 57. A smart black cloth coat is placed above a black and white striped skirt, to which it is related, as it were, by a white fur waistcoat, made more imposing by a fur cravat. Very narrow indeed are the skirts, and the jackets are rather long and semi-fitting.

Frocks at this house, I am told, will not be too close-fitting. The lines are rather straight and loose, with here and there a high waist-line, here and there a chemise frock. Frocks of heavy silk-jersey—mere straight slips—will be worn under cloaks of heavy woollen tissue. Almost like elongated blouses are these jersey frocks,

MODELS FROM
DCEUILLET

This house gown of changeable crêpe de Chine is beguiled from its extreme simplicity by embroidery in colours to harmonize with the crêpe, and by trimming of tarnished gold

The tradition of tailored severity is discarded by this suit of Bordeaux velours de laine, banded with soutache and trimmed with gray fur—which muffles the wearer to the ears

which are smart and uniquely serviceable. In general, the line at Martial et Armand's continues straight.

The maison Chanel might be called the "Jersey House", for the creations of Mlle. Chanel have long been and long will be in jersey. Of late, a thin firm quality of cotton velvet has been used by Chanel for cloaks and certain frocks; and she has made a great many afternoon and evening gowns of satin in black, blue, marron, and all dark colours, prettily embroidered in some original fashion. Chemise in form are many of the Chanel models, for this style lends itself well to elastic tissues and to soft embroidered stuffs. The cloak, sketched on page 40, with its fur-edged cape, is made of black velvet and gray rabbit, and the satin afternoon gown, with its barbaric embroidery, is of marron satin.

Maupas is making very fetching coats of silk and velvet, long and ample but not extremely so. One of these is sketched in the middle of page 57; it is all of black velvet with collar, cuffs, and border of opossum, and is decorated with the new *broderie mousse*, in different shades of

(Continued on page 128)



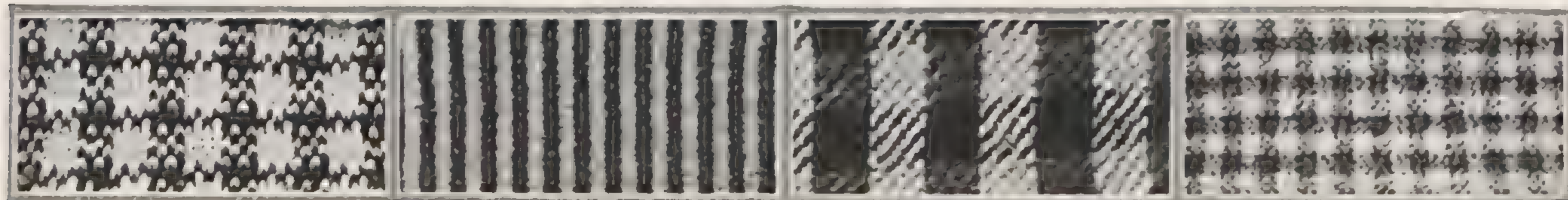
Cerise velours façonne and silver lace have made this the gown it is. The cerise velours falls over a skirt of silver lace, and the girdle is of silver and cerise



Aubusson is a trimming material made in several widths and colours

The contrasting linings of this black satin overdress are of blue, and reveal themselves at the right moment through the long side draperies

FABRICS FROM RODIER



Djersagolf is a thick, rather harsh brocade jersey used for sports. As sketched, it is in black and white plaid

Waistcoats are made of the close woven droguet. It has a soft surface, and the sample is in blue and in red stripes

A coarse, soft cashmere, used by all the great houses, is called diabure. The example above is green, black, and white plaid

This plaid burella is in red, white, and black. It is a somewhat harsh tissue, used for sports suits and trimmings



Purple velvet threaded with gold and silver fashions this high-crowned poke bonnet, which is trimmed with purple grosgrain ribbon embroidered in crystal and gold beads. The ermine cape is finished by a band of tails



This turban by Rose Descat is of pheasant's breast and sand coloured velvet. The stole is of chinchilla



The brim of this black velvet hat turns up at the back and forms a poke in front. The crown is draped; and black grosgrain ribbon, finished with rows of white crystal beads, trims it. The moleskin cape has a deep ermine collar



POSED BY HAZEL DAWN

(Above) The high tam-o'shanter crown of this afternoon hat of brown velvet is made in sections united by brown velvet cords, and around it is a band of beige grosgrain ribbon which forms a bow at the back. On the brim is a band of beige coloured goose feathers with strands of beige ostrich springing from it. With this hat are worn a scarf and muff of silver fox. The scarf is made of the whole animal and is unlined. The muff is small and round

It suggests a helmet—this high close-fitting hat, for which the smart combination of panne velvet and cock's feathers is used. The velvet is black, the feathers are in their natural colours of green and black, and the narrow brim projects slightly at the back and front. The stole is of the much favoured caracul, edged with a fringe of black silk cord

THESE HATS ACHIEVE CLIMAXES

IN THEIR CROWNS, AND DO WHAT

THEY LIKE WITH THEIR BRIMS

HATS FROM GASTON DE CLAIRVILLE

FURS FROM REVILLON

ONE of the shops in town is showing some most unusual hats which, in so far as their crowns are concerned, show the same upward tendency. These hats are distinctly progressive and up-to-the moment; and how cleverly are their climaxes of height achieved by this designer! The soft materials he uses,—which may be velvet, or velvet and velours, or velvet and metal cloth—are arranged into the most distracting pokes, tams, turbans, and helmet-like effects. His brims may be wide or narrow, drooping or buoyant; but the crowns are invariably high.

Most appropriately, it is the high-stepping goose and the haughty ostrich which play the leading parts in the trimming cast for these hats; but they are ably supported by ribbons embroidered in metal, in wool, and in crystal beads,—for velvet and metal threads go together this year. According to this designer, women will have their goose burned this season: burned to a soft gray or beige. And, in his hands, the ostrich feathers may go either under the brim, or on top of it,—or they may spring into little upstanding sprays all around it. And the often stiff pheasant's breast is so arranged, as in the sketch at the lower left, that it has a sofa crushed effect. Woman's latest crown of glory is her new autumn hat.



She had been very badly brought up, the young wife of the hero of "The Lasso," and she was particularly bad when it came to wildly extravagant Lucile gowns. So her husband wrote a play and risked his fortune in order to produce it and pay her dressmaker's bills,—he couldn't have thought of a worse way. Well, it's not so incomprehensible; that old French saying about "Cherchez la femme" should be changed to "Cherchez la robe," for at the bottom of every tragedy there is sure to be a simple honest little dress. This one was of hydrangea blue chiffon banded with hydrangea satin; and the girdle, like so many Lucile girdles, was of many pastel tones,—lavender, pale and deep, and hydrangea blue. Collar, cuffs, and apron were of eyelet embroidery edged with valenciennes lace, and the whole dress was dropped over a lavender satin and valenciennes lace petticoat. The poke bonnet was of lavender straw with a band of blue satin around the crown and a fall of lace draped softly and held by a cluster of flowers in blue, yellow, and mauve

A husband, a divorce suit, several lives, and no end of reputations were risked in order that this little lady might wear these gowns; indeed, the whole plot of "The Lasso" hangs by one of the dainty ribbons at her waist—and what wonder! This simple frock, for which she risked her husband's love, is of peach coloured chiffon, with collar, cuffs, and vest of cream lace; and inside the peach coloured girdle is that touch of colour (turquoise blue) for which Lucile probably added the last one hundred dollars to the price—though, of course, it might have been for the happy thought of that cluster of lavender and peach coloured silk flowers in the front

IF "THE LASSOO" WERE AS UNIMPEACHABLE
AS THE LUCILE GOWNS WORN BY PHOEBE FOSTER,
NO ONE COULD SAY A WORD AGAINST IT



(Below) Mrs. Angier B. Duke and Mrs. Reginald C. Vanderbilt were among the attendants at the wedding of Miss Pauline Disston to Captain John W'anamaker, junior, at Emmanuel Church, Newport. The church was exquisitely decorated; a bank of palms formed the background for massed white roses, lilies-of-the-valley, and hydrangeas. The bridesmaids' gowns of blue organdy over slips of flesh colour were embroidered in shades of rose, and their effect was enhanced by large hats of blue organdy and bouquets of orchids. Mrs. Walter Brooks, junior, of Baltimore, the matron of honour, wore a mauve dress with a mauve hat, and carried flowers in harmonizing tones. A photograph of the bride appears on page 58



Another of the attendants was Mrs. Frederick T. Freylinghuysen. When the wedding party returned to the home of Mrs. William Disston, two tents were in readiness on the lawn, —one for luncheon and one for dancing. The house was decorated with smilax and large baskets of pink Japan lilies



Miss Elizabeth S. Sandilands, one of the many bridesmaids at this wedding, is the daughter of Mrs. Frederic P. Sands of Newport, Rhode Island. Among the other attendants were Mrs. Walter Brooks, junior, Mrs. Arturo de Heeren, Miss Marguerite Caperton, and Miss Mary Brown Warburton

THE ATTENDANTS AT THE
WEDDING OF MISS PAULINE
DISSTON WORE GOWNS AND
HATS OF BLUE ORGANDY

THE ORCHIDS CARRIED
WERE IN EXQUISITE HAR-
MONY WITH THE COLOUR
SCHEME OF THE COSTUMES



(Left) At Bailey's Beach, Mrs. Perry Belmont wore two of the ubiquitous veils of Newport, a dotted mesh veil over her face, and one of brown chiffon floating nonchalantly from her hat



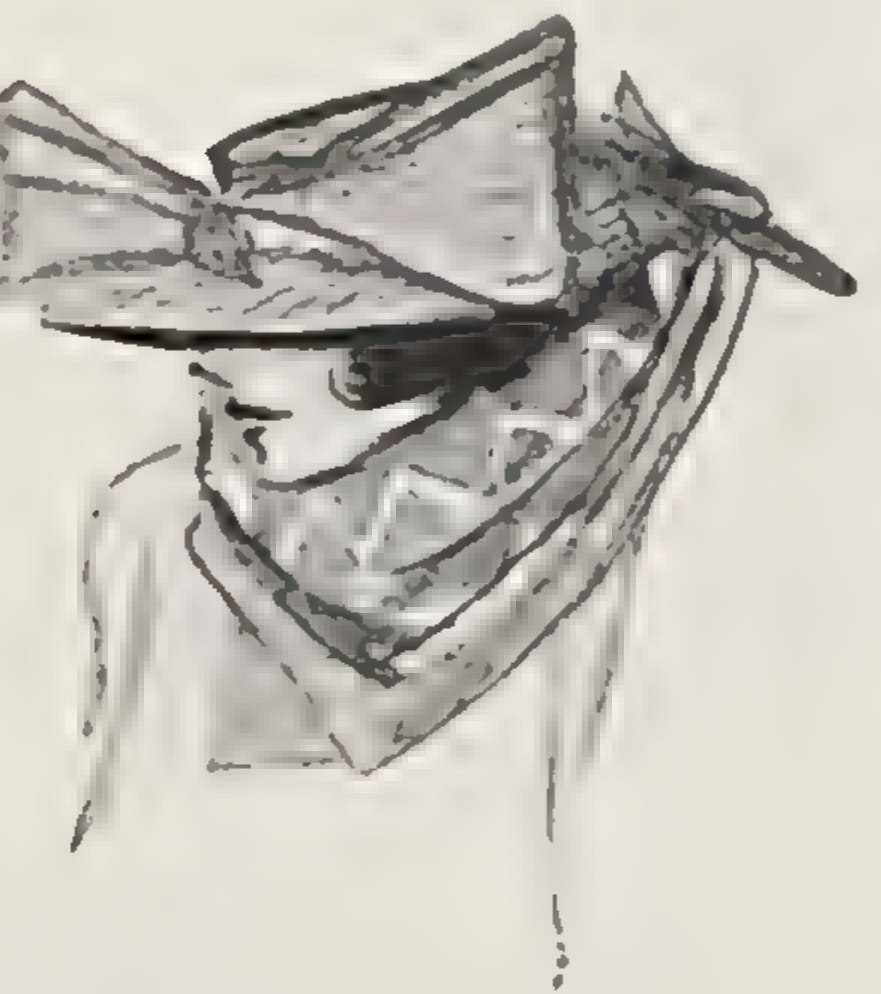
A young girl wore this unusual black and white sweater. It was knitted in an Indian design and worn with a white skirt banded with black and a black and white hat



(Above) The flower-crowned hat of Mrs. Hermann Oelrichs was seen at Bailey's Beach under the chaperonage of a large floating veil, traced with a delicate design and lace edged



(Above) Another smart veil seen at Newport was dark blue dotted mesh, with a wide band of plain blue chiffon at the bottom



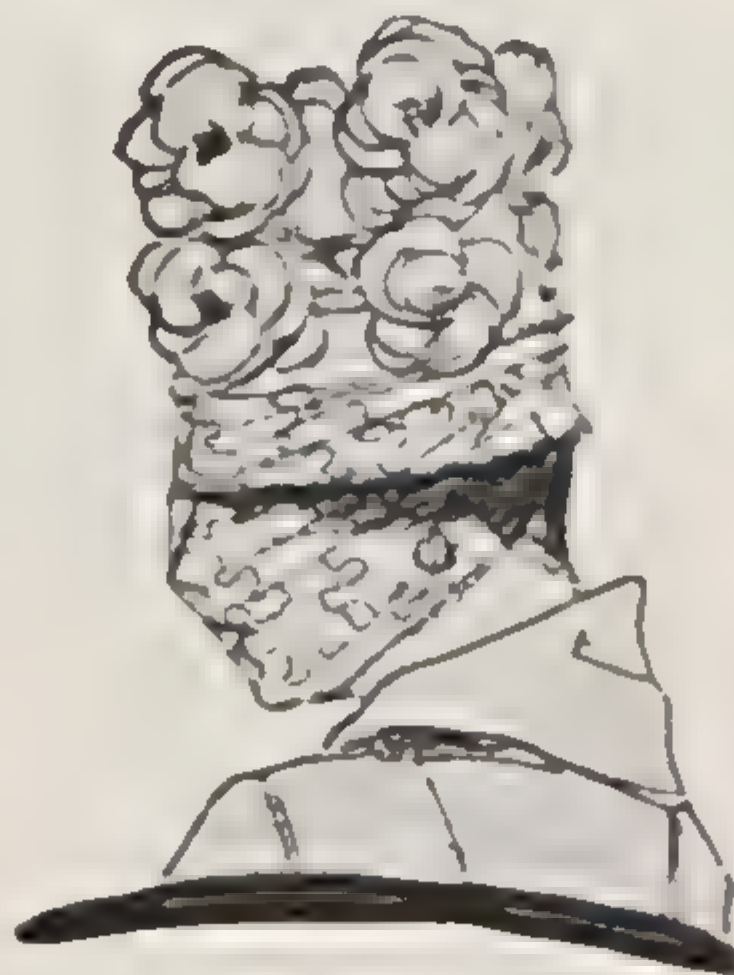
Mrs. Angier B. Duke wore a white checked gingham hat, and over it a green harem veil with a tan zig-zag line in it

(Left) If they are not wearing gingham frocks at Bailey's Beach, it is only because they are wearing batiste ones. The tall person to the right is wearing a very characteristic Newport batiste frock,—it is pale pink, with white dots

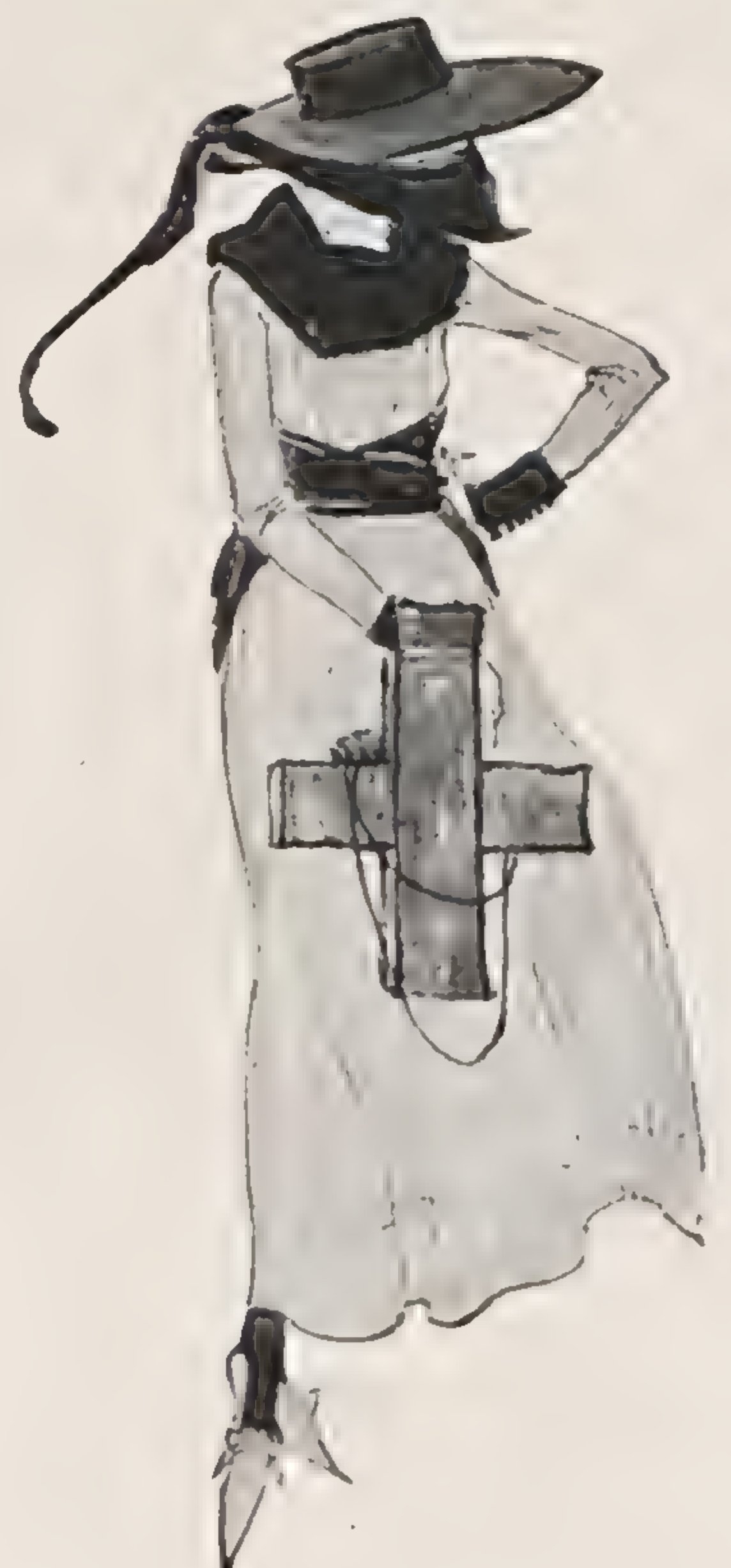


(Left) On the porch at Bailey's, Mrs. Whitman, the wife of the Governor, was seen wearing a suit of white jersey cloth

(Right) Aside from the utilitarian and all-protecting harem veil, the taupe lace veil is one of the smartest veils of the season. A guest of Mrs. John Drexel wore this one



(Right) Some smart person—her harem veil prevented one from seeing who she really was—wore a tan and white striped batiste frock that allowed itself black taffeta collar and cuffs. It's a knitting bag she's carrying



NEWPORT IS ENJOYING A GINGHAM AGE; IT PUTS

ON JUST ONE GINGHAM FROCK AFTER ANOTHER

AND A DIFFERENT VEIL EVERY FEW MINUTES

THEY KEPT *the* SUMMER QUIET *in* NEWPORT

Newport, Under a Cloud of All-Protecting Veils, Went Rather Quietly About Its Business of Summering



At the first performance of "Maytime" given in the Opera House at Newport, appeared a frock of black satin and jet

times, by way of variety, the collar is white, but seldom is there so much as a thread of lace on it. Yet these frocks are far from uninteresting. In colouring they are very lovely,—soft beige and yellow and old blue and strawberry are some of the most attractive shades; and the accessories which accompany them are the last word in perfection.

The hat worn with the tub frock is often of the same material as the gown, and is usually trimmed with a band of contrasting colour; in any case, the lines are becoming ones. Its details are not, however, a matter of superlative importance, for the chic, the real chic, of the



The smartest thing about the black gown worn by Mrs. Cornelius Tangeman was the neckline, outlined with cerise

NEWPORT life this season is largely a matter of gingham gowns. The smart woman has banished trimmings from her frocks and much of the frivolity from her mode of life. She has gone very quietly about the business of summering. When she drops in of a morning at one of the shops on Bellevue Avenue, it is probably to purchase a new harem veil, that guardian of her summer complexion; or, perhaps, she has come to buy one of the flat necklaces of tiny beads which are made by the wounded soldiers; these beads, in addition to her string of pearls, now invariably encircle her neck. However, it may be just another gingham or batiste gown that she is seeking.

THE GINGHAM AGE

All of these gowns seem to be cut on the same pattern. They differ only in colour. They have straight fairly full skirts with several wide horizontal tucks, simple waists fastening up the front, long sleeves, and sailor collars. Some-

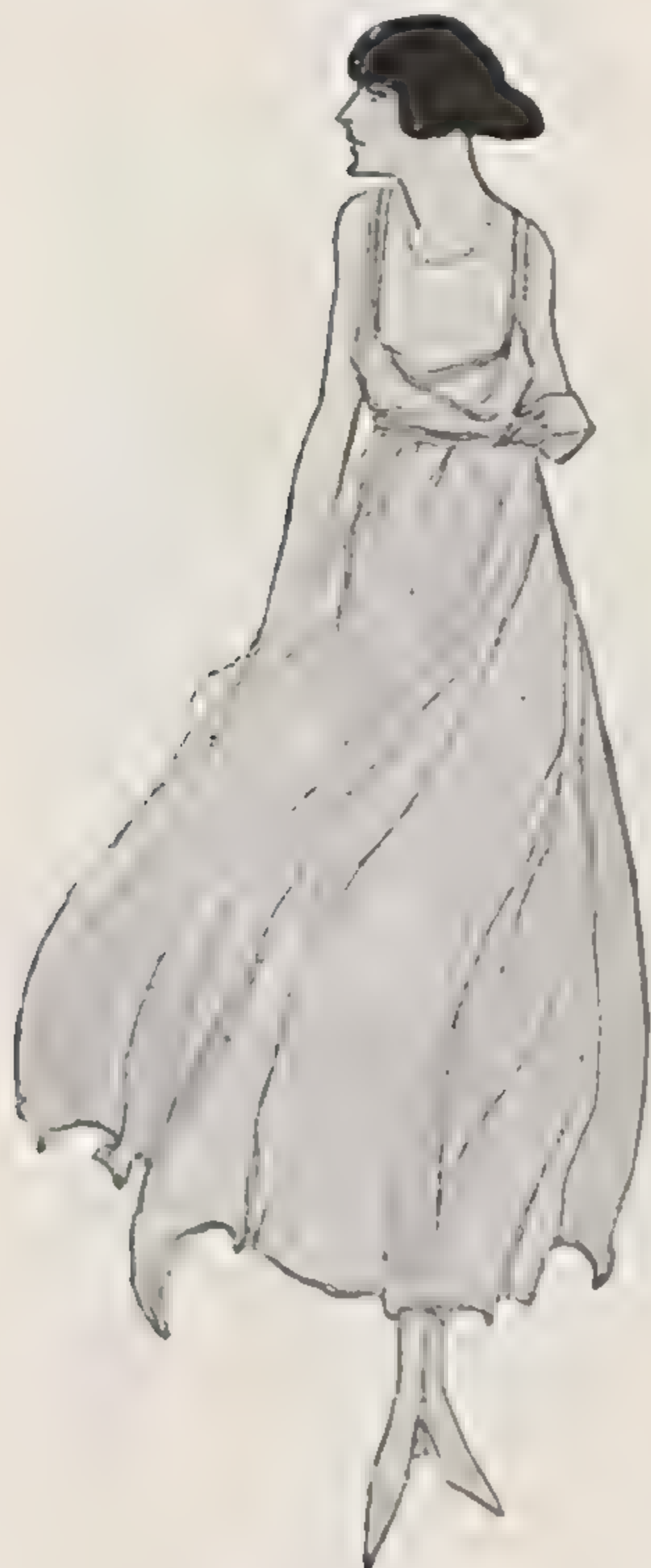


Mrs. Ogden Mills affects simple frocks and broad flat hats like this one of blue organdy

a three-yard width of chiffon folded length-wise and width-wise and then tied up in a business-like knot at the back of the hat. It is usually of a dark tone,—tobacco brown, green, dark blue, or black, for these colours best intercept the rays of the sun, and when a woman pulls this veil up over her nose not her dearest enemy would know her.

THE NONCHALANCE OF VEILS

A veil of this kind gives, somehow, a pleasant nonchalant note to the costume, and when it is not actually in use, and allowed to drop in folds around the neck, it is frequently very becoming. The harem veil is not, as a rule, worn with a gingham dress, except on the beach or when a woman happens to be going about in an open car, which is very seldom. Limousines are used almost entirely. The Newport woman avoids tan as she avoids the plague, and the throats and arms which one sees of an evening are of alabaster whiteness.



The simplest frocks appear at La Reserve; this one of white chiffon, worn by Miss Maud Kahn, is characteristic in spirit

Newport woman's costume lies in her veil. She is like her sisters of the far east in that she is always veiled; but her manner of being veiled is as varied as her moods. Veils stand out as the one strong fashion note of the season and are of many different kinds. There is, first of all, the harem veil, a veil which really gives protection and which is worn whenever one is actually exposed to the sun. It is not, as a matter of fact, a real harem veil at all, but simply



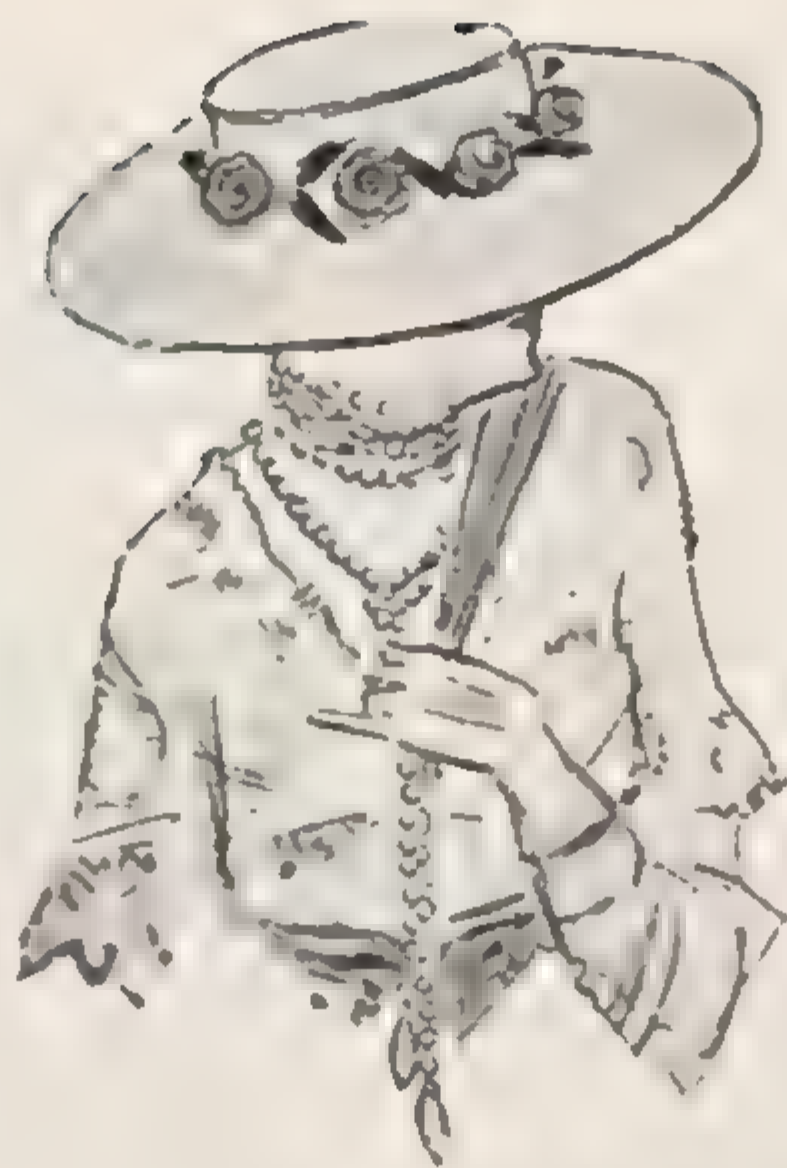
The remodelled Berger's pavilion at Newport has been given the name of "La Reserve." Now and then an entertainment is given here to benefit the Red Cross



Over a gown of midnight blue chiffon, Mrs. Jerome Bonaparte wore a coat of vivid green, and her hat was midnight blue

Of the veils worn with a morning or afternoon frock, the most becoming are those with an embroidered tracery; the smartest are the dotted veils. Mrs. Burke Roche wears, with a delicate pink hat, a pale mauve veil with small self-coloured chenille dots scattered through it, which gives the most exquisite nuances to her skin, to her silvery hair, and the soft tones of her hat. Mrs. Perry Belmont arranges her dotted veil after the fashion adopted by a number of smart women. It is drawn close over her face and at the bottom held firmly by a band of black velvet with an intricate slide of diamonds and platinum at the front. She is shown, as she appeared at Bailey's Beach, in the sketch at the upper left on the opposite page. The second veil, which Mrs. Belmont wears here, is of dark brown chiffon, and this is used as protection when on the beach. As a still further shield against the rays of the sun, Mrs. Belmont carried, on that same day, a parasol of softest chiffon velvet lined with flesh coloured pink chiffon. This parasol had a crooked handle of amber.

At Bailey's, too, was sketched the veil which floated with smart non-chalance from Mrs. Hermann Oelrichs' flower-crowned hat, which is sketched at the upper right on the opposite page. About her neck Mrs. Oelrichs wore a band of pale pinkish mauve ribbon. Mrs. Angier B. Duke, who is one of the most active members of the summer colony, had the green harem veil with tan zig-zag lines in it sketched in the middle, and to the right, on the opposite page. This veil was tied securely to the back of her blue and white checked gingham hat. A smart woman who was "lunching at Hill Top Inn" sponsored the veil shown in the sketch in the middle, and to the left, on the opposite page. This was dark blue dotted mesh with a wide border of plain blue chiffon at the bottom where it was drawn in like a harem veil. At the



One of the magnificent pearl necklaces one sees at Newport in the daytime is worn by Mrs. John Drexel



A lovely combination seen at Newport was that of ivory white velvet, white hair, and pearls



Mrs. Cyril Hatch attended the first night of "Maytime" in a gown of geranium red and gold



Yes, it is a bathing-suit; and when you see the alabaster white arms and throats that appear at Newport in the evening, you know its "raison d'être"



Mrs. Alexander Dallas Bache Pratt's scarlet cape emphasized the black of her suit; her mouche was a charming inconsistency

Naval Training Station, when the Young Men's Christian Association "Hut," which was presented by Mrs. John Drexel, was dedicated, one of the onlookers wore the taupe lace veil in the sketch in the middle at the bottom of the opposite page; and this is one of the smartest veils of the season. The other veils shown on this page are all of the harem type—and strictly

utilitarian, for they have but one purpose in life—to keep the skin white for the evening.

PEARLS AND MUSLIN

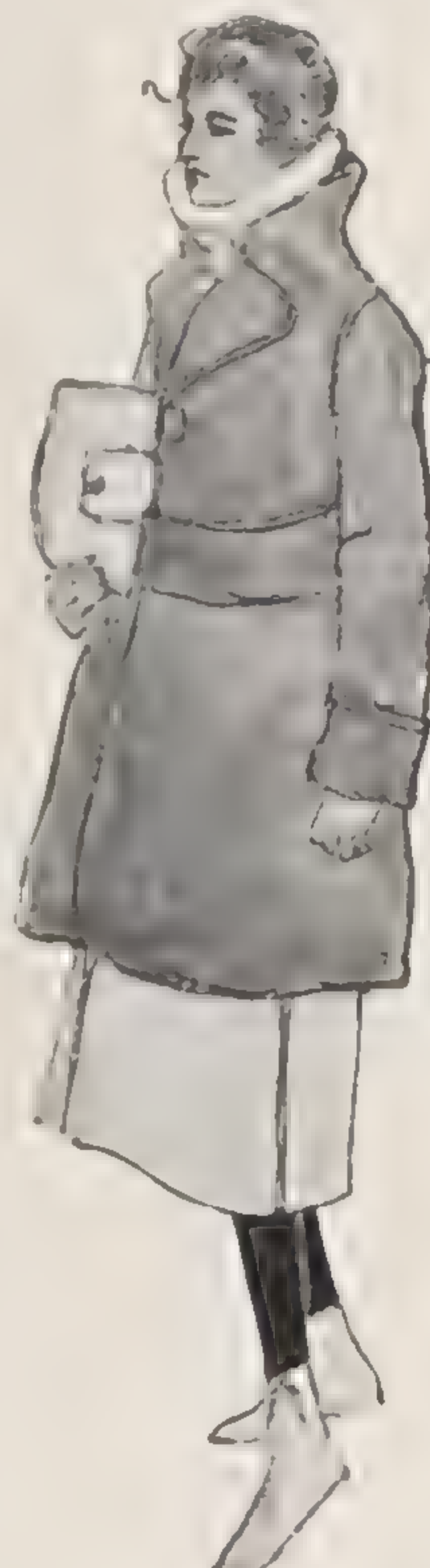
Mrs. Drexel, herself, is sketched in the upper middle on this page. Her lace gown was accompanied by a hat of pale blue satin encircled with pink roses, and about her throat was twisted strand after strand of pearls which ended in two great pear-shaped drops at the front. One sees

many magnificent pearl necklaces here in the daytime. A string of pearls as large as you please is worn with the simplest muslin or organdy dresses, and during the afternoon intricately set pearl necklaces and flat pearl chains are worn with chiffon frocks. The elegance of the accessories of her costume are in striking contrast to the simplicity of the Newport woman's frocks, or, at least, of her daytime frocks, and it is to these details that she owes her chic. Earrings which repeat the colour note of the gown are one of the most effective touches which she employs. With a soft blue batiste gown, she wears earrings of turquoise; with a pink gown, her earrings are coral. Mrs. Alexander Dallas Bache Pratt employed this effective means in the costume which she wore one day at Bailey's Beach. She is sketched at the lower left on page 130. Her

gown of jade green silk, with white collar and cuffs, was the last word in simplicity. It was cut as straight as a child's frock, and the only unusual thing about it was the narrow belt which was drawn through great loops of the twisted silk weighted down with jade discs. Her hat of jade-green straw was banded with white and from her ears hung great jade earrings.

The Newport woman does not wear buckskin shoes except for sports. With a summer frock, she wears white glacé kid pumps with fairly high heels and long pointed vamps. Frequently, they have a pointed tongue ornamented with a flat buckle of kid or silver. Her gloves, of kid or doeskin, she wears every daytime moment that she is out of doors, except for the brief period of her dip in the surf.

The days at Newport slip by quietly one after another in a glitter of sunlight on the horse-chestnut trees and hydrangeas that line every avenue. In the morning there is some desultory shopping on Bellevue Avenue, or perhaps a few hours' work at The Newport Chapter of the American Red Cross, just below the Casino. On towards eleven, parties of young people are always to be found on the Casino courts, and a number of the older members of the colony drop in from time to time to watch the game from the shady benches. There is a noticeable absence of young men among the players, and practically all of those who are about wear the white of the navy uniform. Parties of young women play together, and often their game is well worth watching. Among the best players is Miss Eleanora Sears, who plays as well as almost any woman professional. She is (Continued on page 130)



After a game of tennis, Miss Eleanora Sears slips on a coat of tan camel's hair

(Right) One of the most Chinese frocks seen yet is this adaptation of a Callot model of black chiffon velvet banded with black lynx. To begin with, it's embroidered with gold, silver, and bronze threads, all in an oriental whirl; then, the black satin sash has a fringe, the sleeves are straight and loose, and the tunic is long and straight, with a narrow underskirt that would only require a hint to make it Chinese trousers

A tunic, as long as a tunic can well be without being a skirt, graces the fine black gabardine of which Jenny made this frock. It is a French whim, this running wild with a lot of soutache; here, black soutache trims the narrow underskirt, the narrow belt, and the narrow cuffs, and makes an openwork lattice at the square high neck. It even forms the buttons on the front—and back, for the frock buttons behind just as you don't expect it to button

This coat and that one will of course be military for months to come, but none will do it in a more individual way than this long coat from Paquin. From the rather tight, metal-brocaded, soldier blue velvet bodice falls the straight, full, blue velvet skirt of the cloak; it falls in around the bottom, and has a band of kolinsky turned under and hung almost like a train. The cape from the shoulders is military; the sleeves are perverse enough to be Chinese from the elbow



TUNICS ARE IN AGAIN, IN AT THE BOTTOM, AND, IF BELTED, IN AT THE WAIST; THEY ARE LONG, STRAIGHT, AND OFTEN CHINESE IN CHARACTER

TUNICS, as far as American history is concerned, began in 1913 and ended, though not very definitely, in 1915. Now they begin at the shoulder and end as near the hem as they can get, and they are belted or not, according to—nobody knows just what. Now that there's all this "Wake Up, China" movement going on, the thing to do is to encourage the placid Chinese in every way, even if we have to wear Chinese clothes to do it. That's why our costumes include straight coats and tunics, straight, wide, open, but not ingenuous sleeves, Chinese embroidery, and Chinese-like girdles with bows in the back. Last year, a woman had to have everything stiff with wool or floss embroidery; this year, she will not be content unless there is soutache in her life, and filet crochet. Fur will have a hard winter; that doesn't mean it won't be worn,—no; it means that because coals, alas, are few, furs must be furious.



THE TREND TOWARD CLINGING FABRICS, LONG
UNBROKEN LINES, AND ORIENTAL EMBROIDERIES,
ALLOWS EVEN. TAILORED SUITS TO BE FEMININE

WOMAN will have her way, and not even the straight-jacket of the tailor-made ideal has been able to control her vagaries. But not by violence does she attain her ends—woman cajoles even fashion, and while pretending to submit herself she is constantly achieving her own predestined ends.

In her secret soul she has always clung to clinging fabrics; and now she has velvet and duvetyne and velours and camel's hair for her tailored suits. To adorn these she has oriental embroideries and narrow fur bandings; and to make her picturesque she has the close-fitted sleeve and narrow shoulder line. Also, her coat may be of almost any length she prefers, and her collar—if she likes—may be high.

What woman will do next to her tailored suits remains to be seen; now, at all events, she can rest upon her laurels.



Among the new features of this green velours suit by Bulloz are the high waist-line with the straight coat bodice, the narrow shoulders, and the long tight sleeves with the band of coney about the cuff. The long coat is finished with a wide band of the fur, and has a simple embroidery design in taupe silk thread above this band and on the cuffs. The separate waistcoat of green velours has a shawl collar of the coney and buttons covered with velours.



In selecting her winter suit the young girl will probably decide upon a coat of this length. Its shortened front suggests a waistcoat effect, and the extension of the back and sides to the stitching above the belt gives the double waist-line so much in favor. The coat is trimmed with gray squirrel, buttons high at the neck, and is held at the waist by a belt that crosses. The plain skirt is a few inches longer than skirts were last season, and has the loose swinging panels, back and front, which are among the season's latest effects. The suit, which is by Chéruit, is of dark green diagonal velours—a material which somewhat resembles soft serge.



Camel's hair, which resembles velours serge, is used for this suit by Paquin, which is black embroidered in black and Chinese blue cotton. The coat has a high collar of moleskin, fastened with buttons covered with the camel's hair, and its long skirt, which comes within four inches of the bottom of the suit skirt, is fastened into the tightly belted, bloused bodice. The straight narrow skirt, which gives the effect of a tunic-dress, is a smart detail of this suit.

THESE SUITS ARE STRAIGHT

FROM PARIS, AND THE SUITS

FROM PARIS ARE STRAIGHT

THE CUT IS CIRCULAR, THE

LINE STRAIGHT—IT'S ONE

OF THOSE PARIS PARADOXES

(Below) When Paris designers threaten to make coats from shoulder to hem without a stop for a belt, they mean it. Dœuillet meant every line of this green wool velours coat, and didn't care who knew it. The fur is ring-tail, which, being translated from the French, is cat fur, gray, striped with darker gray. The band at the bottom, which might have been fur, is of the velours, at a different angle from the rest



(Below) The coat is circular, and the skirt is circular, but the line, for all that, is straight. These wide collars edged with fur are seen everywhere; they fold around, and in, and under, and button mysteriously and there is a band on the skirt which also buttons. The belt doubles across the front and disappears into its hole. The suit is made of navy blue velvet and the fur on it is fitch; it comes from Dœuillet



It's circular, this green velvet coat, though it makes an honest effort toward the straight and narrow. It is long and crossed in front by a tuck that makes it look like a tunic, but the line down the back is unbroken. The fur Chérut used for this suit is Japanese fox, which is a coarse-grained cousin of the red fox

It proves how fancy it is to be plain, this Bulloz suit of brown velours with its tight sleeves, rather tightly fitted top, narrow skirt, and trim cuffs and collar of black seal. Those long loose panels, which are banded with seal, are very characteristic of the Paris coats, both those to come and those that have arrived

ANY one who has ever followed the vagaries of French coats will want, this year, to—well, go on following. But, before starting, there is no law against knowing where one is going. Coats are running to great lengths,—three-quarters or longer; they are often full, even slightly circular, but they do their best to fall straight, sometimes from the shoulder without a belt, sometimes belted only in front, sometimes belted only behind. It is even muttered that some of the tailored coats are to have Japanese bows behind—but we don't see how Paris is going to get away with that. However, Paris has surprised us before, and—we like to be surprised, we frankly confess.





Photographs by Charlotte Fairchild



POSED BY JEANNE EAGELS

(Above) This simple restaurant frock shown to the left demands the simplest sort of evening wrap, especially when a hat is worn. This wrap, a long circular cape of petunia coloured velvet, is lined with violet faille and trimmed with coney fur in a taupe shade. The same fur outlines the armholes on either side of the cape, from Gidding

(Left) Some of the very newest shapes for informal evening wear have one side of the brim short and turned up abruptly, and the other wide and drooping. The crown of this black panne velvet hat is medium high and made of a soft drape of the velvet, and around it is a band of uncurled black ostrich feathers. This hat is worn with the gown and wrap on this page. The characteristic note of these frocks and hats is their subdued yet rich colour

(Upper left) It is very simple, this restaurant frock of pale gray charmeuse, straight-hung, with a short pointed train. The trimming is a simple line of blue silk and blue crystal bead embroidery which follows the line of the shoulder and continues down the front of the bodice. The waist-line is defined by a charmeuse belt, embroidered with the blue silk and crystal, and there is a short-sleeved underbodice of white net embroidered in the same way

THE RESTAURANT FROCK IS ALWAYS SEEN DINING OUT WITH A LARGE SOPHISTICATED HAT

GOWNS DESIGNED BY MRS. RALSTON

HATS FROM RHEA BRUMMER

THE best way to have a woman start something is to give her a limitation. It always seems to inspire her. No matter what handicap she starts out with, she always comes in strong at the finish.

Now, that's just how these restaurant dresses and hats were brought on. You know yourself that for years they haven't worn hats in the evening, either here or in Europe. But they're doing it in Paris at present, so every evening, from now on, when you see a large and extremely smart picture hat dining out in one of our restaurants or settling back in a box at the theatre, you will know that a little Parisienne, although she isn't under it, is at the bottom of it.

When the French Government decided that formal evening dress was not the thing to be done while the war lasted, the Parisienne was rather at a loss. She simply had to keep up her looks, of course; it wouldn't have been fair to anyone if she had suddenly ceased to be the charming creature she is and had entered the frump class. So she went to the couturiers, and they plotted until they evolved a costume that was in the charming quiet taste she wanted.

This new costume looks like a rather elaborate afternoon frock that has been cut out a bit in the neck and sent out to dine with a large sophisticated hat. And now our designers have seized upon the hat, given us a gown to go with it that is more décolleté than that of the Parisienne, and called all of it a restaurant costume. The gowns on these two pages are a New York designer's interpretation of this new phase of evening dress.



(Above) A rather elaborate restaurant dress is of cream coloured velvet draped with café au lait hand-run lace. It is fitted by a belt of cream velvet embroidered with gold threads and silver threads. The foundation is of cream coloured velvet, and from the waist hangs a velvet panel forming a pointed train

(Left) A frock of tomato red chiffon velvet has a straight skirt, slightly draped, and with an under-only hung tunic. The bodice has elbow-length sleeves and an underbust of silver lace,—and metal lace is smart in Paris. The hat is of black panne velvet, trimmed with black gaura

(Right) This is the hat worn with the frock shown at the upper right on this page. It is of black velvet, with the brim and crown corded, and the brim covered with a wide band of clipped black ostrich. Large, all-black, velvet hats are very smart for informal evening wear this season



THE NARROW SKIRT STEALS BACK INTO WOMAN'S FAVOR,

BUT WITH A TUNIC TO DISGUISE ITS TRUE IDENTITY

THE woman who is not grateful for the delightful things fashion bestows upon her this season is unworthy of her good fortune. Be she svelte, the straight lines with the long close-buttoned sleeves and drooping shoulders will enable her to feel that she is akin to the haunting Botticelli women. But if, by the will of the gods, she be stout, these same straight lines will do all they can to prevent her betrayal.

Also, she may rejoice either in a moderately short costume, or in one wherein the long coat and the overskirt are in collusion to produce the new double tunic effect. And her more severe sister may prudently cover her ankles and select the unbroken lines which are also correct.

And fashion decrees velvet for street

costumes: what woman does not, in her secret thought, delight in velvet? This season she will select it in black or in some dark shade of brown or red or blue; and the narrow bandings of fur will be, preferably, of nutria, kolinsky, gray squirrel, or coney.

Not only are coats most accommodating as to length, but they even offer the pleasing diversity of a broken line about the bottom—a line which, as in the suit at the lower right of this page, may be followed by the fur trimming. And, to add to this infinite variety, one may go belted or unbelted, as one pleases.

Best of all, however, the thin neck may retire from view, and the full throat may display its charms. What endless distraction of mind may now have surcease!



Coats may still be as short as this one, which has for its lower part two loose panels finished with pockets bound with nutria. Its high collar and tight cuffs outlined with the fur are very new, as is also its double belt, crossing in front and buttoning at either side. The suit is of blue velvet; and the skirt, while achieving the desired straight line, is slightly draped at the sides.



This frock is part of a dark green velvet costume from Chéruit, which consists of a one-piece dress and a separate coat. The underdress is of beige crêpe de Chine and green velvet, and has the straight silhouette, the close-fitted sleeves, the drop shoulders, and the high neck-line now in favor.



This suit by Jenny has the very new double tunic effect, made by the long coat, and the tunic showing above the narrow skirt. Dark red velvet trimmed with squirrel fashions the suit, which has a deep rolling collar of the fur, and a fur band around the bottom. It fastens with one button at the semi-fitted waistline, which is outlined across the back with two folds of red velvet.

The loose slightly bloused coat is confined at the waist by a crushed sash looped at one side and finished with a Chinese tassel of green silk cord. The uneven outlines of the collar and the bottom of the coat, followed by the bands of coney sable, are very smart. Coat and dress form one costume.



This hat and smock of sand coloured duvetyn are for sports wear, and were designed by Claudine Rouget. The soft hat has a brim which may be turned either up or down, and it has a band of stitching about the crown. The smock, which may be slipped on over the head, has a turn-over collar



Reboux has trimmed this small black velvet poke hat with gold coloured satin ribbon. The mushroom brim is shorter at the back than it is at the front



Photographs by Charlotte Fairchild

The high crown of this hat and the lining of the moleskin shoulder cape are of Chinese blue duvetyn, while a roll of moleskin forms the narrow brim of the hat, and Chinese blue beads trim its crown. Hat and cape by Liane Hamer

*MODELS FROM MADELINE CROSBY
POSED BY HAZEL DAWN*



Cinnamon brown velvet fashions this large sailor hat by Marguerite et Léonie, which has cords of brown velvet about its stiff crown, and a fold of velvet turned back over the edge of its brim. At either side of the hat are arrangements of lacquered feathers

**A TOUCH OF DUVETYN IMPARTS A CERTAIN
INFORMALITY TO HAT OR NECKPIECE; VEL-
VET PRODUCES THE OPPOSITE EFFECT**

YOU HAVE TO LOOK TWICE AT A WRAP THIS SEASON,
ONCE WITH THE COLLAR UP AND ONCE WITH IT DOWN,
TO SEE IF IT IS ALL FUR OR MERELY FUR-TRIMMED



If the owner of a silky black Hudson seal wrap has occasion to shrug her shoulders at you this season, you suddenly become aware that the fur is only a deep band at the bottom, and a deep collar at the top, of a melon-shaped wrap of gold and black metal brocade, lined with gold cloth

WRAPS, this year, are doing a good many things they've done before. They're elaborate, very velvety, very brocaded, and very furry, and they are exquisitely lined—but all that is expected of an evening wrap. It's the line of them that is really important; they are narrow at the shoulders and narrow again at the hem, even when they flare between the two, thus preserving the melon in a way that would please the food dictators. And there's one other clever thing they do, illustrated by the wraps at the left on this page; they have the most wily fur collars which, when worn high, show the narrow satin or brocade shoulders, and, when dropped low, make the wrap seem to be all of fur.



Narrow-shouldered black satin, pulled in again at the bottom melon-wise, with a band of moleskin, was the substance of this Roland wrap. The band of moleskin tops a wide band of taupe silk embroidery. This is the faithful wrap that will stay by you all afternoon and all evening, too



(Left) This is one of those fabric capes in fur clothing that are at large this year; for it is only when the kolinsky collar is worn high, as in the photograph, that the narrow taupe chiffon velvet shoulders are to be seen at all. The three chiffon velvet ruffles are also almost totally hidden by kolinsky; from Gidding

(Right) There's a fairly high neck-line, for it's war time. But the rest of this white silk dress decided to have a puffy silver brocade drape at the sides, a silver lace bolero, and a long silver lace train, falling from the neck-line right down over the short brocade train; from Mrs. Ralston's studio; posed by Jeanne Eagels





(Right) Lelong cut this rose Georgette crêpe frock almost as she would cut lingerie, put a little flare and some silver embroidery on the bodice, and called it a dress



(Left) A dress that begins in black satin is well begun—and half done. The tunic overblouse of this Lelong frock is of white pleated serge, embroidered in white



The fur is opossum, the coat is black velvet, with gray mousse embroidery, and the frock underneath, which is from the Maupas autumn collection, was sketched on page 53 of the September 1 Vogue, in the middle of the page



A soft mixed cloth, combining the still softer colors of violet and gray, Martial et Armand collared with gray rabbit; and the waistcoat without which no suit is really happy, is also in gray



To show you she's French, which means daring, she wears a Martial et Armand suit of black canvas (yes, canvas), barred with white; to show you she's in earnest, she wears an ermine waistcoat

THE STRAIGHT LINE, THE SCANT OR CLOSELY PLEATED

HEM, THE PLAIN AIR, THE FUR, AND THE WAY THEY ARE

PUT TOGETHER, INDICATE THESE FROCKS TO BE FRENCH



Ira L. Hill

MRS. JOHN WANAMAKER, JUNIOR

One of the most interesting weddings of this season at Newport was that of Miss Pauline Disston, daughter of Mrs. William Disston of Philadelphia, to Captain John Wanamaker, junior, son of Mr. Rodman Wanamaker and grandson of Mr. John Wanamaker. The ceremony took place on Saturday, August the eleventh, in the afternoon, in Emmanuel Church, Newport. Miss Disston's bridal gown was an exquisite combination of white satin, white tulle, and rare old lace. The entire bridal gown of white satin was veiled with layers of tulle, with a panel of point lace in the front and sleeves of the same rare old lace. Orange

blossoms formed the girdle, and a cluster and garland of the same flowers were the only trimming on the bodice. The long court train of satin was draped from the shoulders and formed a foundation for the voluminous veil which entirely enveloped the bride. This veil was attached to a quaint little lace cap made from the design of some old Normandy head-dress. At either side of her head, the bride wore clusters of orange blossoms, and she carried a bouquet of orchids, lilies of the valley, and orange blossoms, gracefully arranged, and tied with long white satin ribbons.

MINDS *a n d* SOULS *b y* WHOLESALE

Wholesale Methods in Education and Industry Kill Individuality and Artistic Instinct,
While in Politics They Create Corruption,
And in Religion They Devastate the Soul

MANY Americans like to think of the United States as a wholesale country, and to speak of it in inflated terms. Its products, its sales at home and abroad, its consumption, are not by mere bushels, gallons, yards, and tons, but by millions and hundreds of millions of these. When it suddenly creates a navy it undertakes to rival in five years the greatest and oldest navy afloat; when it makes ready to call an army into being it registers in a single day nearly 10,000,000 men of suitable age for military service; and when it borrows money to lend again to its European allies it finds its loan of \$2,000,000,000 over-subscribed more than fifty per cent. It calmly proposes to itself to manufacture for war purposes not a paltry few hundred flying machines, but something like 50,000; and when it calls upon the people to provide against the increased demand for fruits and vegetables millions of families that never before turned a spadeful of earth set themselves to gardening.

THESE things are all creditable, all, indeed, little short of marvellous; and we have so long been used to like vast undertakings that we have come to pin our faith as a people upon wholesale methods. There are some things, however, things quite as important as preparations for war, that cannot wisely be done by wholesale; yet in too many things of the sort we are fond of using large "units". The worst defects of our public school system are probably traceable to the attempt to educate by wholesale. We create a vast educational machine, and destroy personal initiative in our teachers. We "standardize" education until it threatens to turn out all children in the same mould. We build schoolhouses in which not scores, but thousands of children are taught; and the result is that no discipline can avail to preserve a studious quiet or to protect teachers and pupils from the nerve-wracking and spirit-destroying horrors of crowd psychology. These great educational machines grind out mercilessly their regular tale of grist: the normal, average child who takes with docility the education provided for it; a sorry by-product of backward, deficient, and otherwise unfit—and here and there that rarely precious and piteous thing, a child of genius misunderstood and sent awry. Not alone to education, but to many inappropriate departments of business and industry, to government, and even to religion, do we misapply with blithe confidence the wholesale method. "Little trades", once lovingly plied by men and women who wrought rather as artists than as artisans, have languished and died in the presence of competition with the wholesale method. This method sets a man to touching the same lever or the same electric button so many times a minute, for eight hours of

a working day and six days of a working week. There are some huge factories in this country where, day in and day out, women and girls perform certain minute tasks with the knowledge that inevitable blindness awaits them if they carry on their work beyond a very few years. Fortunately, we have not yet imitated that Japanese factory which works its host of young girls behind strong walls, in effect as prisoners, until the heritage of their youth has been taken from them. While they are still scarcely more than children, this monster of industrial organization puts upon their lives the blight of unfulfilment.

AND yet we, here in America, are not free from guilt in this same matter; while our thoughtless application of the wholesale method to nearly all departments of American life threatens to reduce our industrial products of the more delicate and aesthetic kind to mere inartistic, tasteless commonplace, and to paralyze in thousands of artisans every trace of originality.

THE wholesale method in politics has given us the organization and the "boss", and the voting of men in huge masses at the word of command. Also, it has given us the creation of nearly fifty state governments after an almost identical plan, and without regard to the demonstrated inefficiency, the unavoidable vices, of the system. What wonder that the individual voter looks on at corruption in politics and abuse of power with a sort of cynical listlessness. In the presence of ruthless majorities, ruled by the nod of the boss or the decree of the organization, he feels a dulling sense of his own helpless insignificance. We create American citizens wholesale from the raw material of Europe; and what wonder if, when the test comes, we find them still Europeans.

FINALLY, what wonder again if the marvellous effects of the wholesale method in so many departments of American life should have led to its application to religion? Men are "converted", now, by the wholesale method, in the presence of excited and staring thousands, in huge tabernacles where the evangelist boldly runs over his account with heaven, and confidently claims his credit in the nightly quota of souls saved. Is the religion thus inculcated that which leads to the personal union of the created with the Creator, and through Him with their fellow men—which concerns itself with that "still small voice" which we name conscience; and which must be sought in the privacy of prayer with humility and passion?



A S S E E N b y H I M

IT is in the month of September that we welcome the stranger to town. But this season, as always, there are still many New Yorkers who do not open their houses or apartments until November, there are others who are temporarily at the hotels, and still others who are at their suburban homes within half an hour of Broadway. Again there are those who are either taking motor trips or paying country-house visits or reducing their weight,—or otherwise attending to their bodily ills, while living in the utmost luxury at the famous resorts in the mountains of Virginia.

Perhaps this year the stranger within our gates (I like trite phrases, and the more moss covered they are the more apt do they become with the turn of the cycle) will see more of New York society than used to be usual in this dullest month of the year, when we are just pulling up the shades in our houses. There are so many activities, especially patriotic, that the Newport and Bar Harbor and other sets are rushing back, anxious to get into the limelight so that they will not miss a trick.

THE LIONS ROAR IN BOHEMIA

Everything is so delightfully topsy-turvy since the war. We even had an extremely smart wedding at Grace Church in August; think of it! Now we are on the move all the time and, except for the dancing days—and these are to be lean, I understand, this coming season—there seems to be no line between midsummer and midwinter. All the so-called Bohemian resorts have sprung into flower; they opened just after Labour Day, and without a guide you can look in on the pseudo lions and other animals in poor mis-called Greenwich village, and they will perform all their tricks for you. The dingy Village Inn is doing business in a shabby neighborhood, and down in the purlieus of the street called MacDougal—which, by the way, must not be confounded with the famous Alley of the same name—you will find famous village eating-places.

There you will find all the Americanized Du Maurier types, with smocks and long hair and suspiciously clean linen; and the wicked—oh, so wicked—boyish girls in clipped locks and bizarre frocks, smoking away like chimneys and pairing with the aforesaid boys like the chorus in a comic opera. There they will indulge in song, and the bard of the village will improvise, accompanying himself on a ukelele lyre which he will sell to you, if you are disposed to buy, for a nice fat sum. I believe he makes these weird instruments himself. In some of the places you will find the food honest and good, and in one of them, at least, you will find it expensive but excellent.

You will also find a modern poet or so. They keep them tethered down there in the back yards under the sumac bushes, as was said to be the way of a lady of Washington Square who was a pioneer in this lion-hunting movement. The poet will point you out the lions and the monkeys, and you may be awed to be in the same room with a famous novelist, a great illustrator, and a fascinating lady artist. It only adds to the interest of the scene that some of the characters may be masqueraders; that even the poet himself, a good-looking gentlemanly boy notwithstanding his fearful get-up, is really, outside of his present pose, a quiet respectable married man. Thank heavens, at all events, that this new fad has put out of fashion the east-side places where we dined in a smelly and remote neighbourhood on

There Is No Rest from Toil in Summer, There Is No Wickedness Left in Bohemia, And Manners Are Not What They Were

mysterious compounds, and endured the smoke, the bad air, and the fumes of questionable vintages, accompanied by the blare of a so-called Hungarian Band sorely in need of ablutions.

LIMITS TO PATRIOTISM

Exuberant patriotism is cruelly confined. My Country and the Red Cross, what crimes are committed in your names! The cabaret young women are forbidden to wear uniforms or gowns made of the flag, and so are chorus boys and waiters and attendants. Also, there can be but one rendition of the Star Spangled Banner, and that the orthodox sixteen bars as in the army and navy; and these may be rendered only at the opening or the close of the evening. However, there is now a new turn to the patriotic movement: everything we do, everything we pay, we are told the old, old story that these are war times, and that one or two or three per cent of what we spend will go to the Red Cross. The old dowagers who auction at ten and fifteen dollars a point, and win from new social climbers, conscientiously put aside ten per cent of their gains for the Red Cross. This is particularly true of Pirate Bridge, which is well named.

The old Bohemia, the hotels, the restaurants, the playhouses, and the country around us—



gorgeous now in the crimson-and-gold garb of the early autumn—will afford amusement; to say nothing of the shops, which have never been more attractive. Go to the races and motor here and there—notwithstanding my suggestion of last spring to be economical of gasoline for pleasure parties; for all the door-money at all the out-of-town sporting events will give a rake-off to the war charities.

A question which perplexes us just at the present moment, after a general overturn of conventions during the past year, is whether manners as well as governments are to be revolutionized. Eight years ago I allured to the *laissez aller* demeanour of the younger generation, especially the men. They chafed at old forms. Long ago,

with the excuse that New York is such an impossibly large city, they gave up paying dinner and dance calls; and whatever is done in New York is instantly imitated in other communities. I can remember hearing, when I was a boy, of the terrible conduct of some of the dancing men who did not leave their visiting-cards within three days after accepting hospitality. They were marked as rude and

as boors, and gradually they found themselves omitted from many invitation lists.

But the abolition of calling was only a first step in the discard of time-honoured social conventions. Hitherto undreamed-of informalities of dress followed; and it became smart to drop into drawing-rooms at tea time, in the whirl of the season, in sack suits and coloured shirts and brown boots spattered with mud. One had just come in from the country in one's motor, and such disarray gave witness to a country estate and a machine—both evidences of eligibility.

THE TENDENCY IS TOWARD INFORMALITY IN DRESS

Now, a man can easily go to his club and change his clothes, or have an extra suit in a locker at one of the great stations or at his business office or in his car. I have known men who, starting uptown from Wall Street in their cars, have pulled down the shades, touched the electric button, and shaved and dressed—emerging in full evening attire by the time the hotel, theatre, and residence district was reached. The secret of the transformation was in a small locker under the car seat. In my father's time one man once made a complete change of this sort in a four-wheeler which went at a rapid rate from the Knickerbocker to the Union Club, then a distance of half a mile. This was done for a wager, and the winner was an Englishman.

Ten years ago a new note was sounded at a suburban wedding, where the bridegroom and ushers appeared in blue serge business suits. For a small affair in a remote country church there might have been a reason. I know that the strictly conventional high hat is a supreme nuisance, and an anomaly on a sweltering July or August day, and the prescribed afternoon dress which accompanies it is likewise somewhat absurd. But I would not like to see the more decorous custom become obsolete. The morning or cutaway coat, white or fancy waistcoat, and striped trousers, with a panama or possibly with a derby in the autumn (although there is a prejudice against combining a derby with a cutaway coat) are a better choice than either the business mufti or the very formal attire.

If there was sufficient ground for complaint last year, as I understand there was, concerning the conduct of certain youngsters who did not do their hostesses the honour of wearing their evening clothes when they came to a dance or to dine, but appeared in dinner jackets, what might we not expect this winter? There is no excuse for conduct of this kind. If a man can take time to put on a dinner jacket, certainly he can take time to don an evening coat. The careless democratic pose is becoming a farce; and, more than that, it is an insult to a hostess and to her guests. Yet what else can be expected as long as we encourage this "bringing on" of any one—perhaps of an entire party of people who have dined in a Broadway cabaret where informal dress is the correct note? Hostesses have craved men, and have given *carte blanche* to their invited guests to bring them to make the dance a crush and

(Continued on page 134)

THE ADOLF BOLM

BALLET IS A COSMO-

POLITAN GATHERING

OF THE BEST DANCERS

IN THIS COUNTRY

(Below) Roshanara knows all the symbolic attitudes and gestures that ever came out of India; this is one of them,—and there are many, many more. The ancient myths of India, Roshanara interprets, (this picture shows her in "Radha") and Ratan-Devi, who has mastered the subtle melodies of India, accompanies her on native instruments. Although Roshanara is not East Indian by birth, she spent her girlhood in India, where her father was in the English Army. Undoubtedly, she has caught the true spirit of the orient



Maurice Goldberg



(Above) Adolf Bolm, so well known as premier danseur and ballet-master of M. Serge Diaghileff's Russian Ballet, has organized a company of his own. It is a very interesting group of artists, this Bolm company, and a decidedly cosmopolitan one. In it the most unusual types of dancing are presented by the best dancers in this country at the present time. India is represented by Roshanara, the exponent of nautch and Indian dances in their purest forms. The famous Japanese dancer, Michio Itow, is one of the premier artists of this ballet, and his Danish partner, Tulle Lindahl, is also a member of the company. All of these different elements blend harmoniously with the Russian



(Above) The première danseuse in the new Adolf Bolm ballet is Rita Zalmani, who has long been a première in the ballet of Anna Pavlova. In the newest Bolm production, "Danse Macabre," Rita Zalmani dances opposite Bolm, as she does in all of his ballets. "Danse Macabre" is a story of an epidemic of plague in Spain in the seventeenth century, and the theme is the story of two lovers who try to escape death. The choreography of "Danse Macabre" was written by Bolm, and the music by Saint-Saens. A performance of this ballet was given at Newport under the auspices of the American Ambulance in Russia. The Bolm company has been giving performances at the Booth Theatre in New York



This is the first scene from the "Episode of an Arabian Night in New York" in the "Ziegfeld Follies of 1917." The Follies closes at the New Amsterdam Theatre and goes on the road about September 10th

S E E N o n t h e S T A G E

IT is becoming rather difficult to distinguish one theatre season from another. Until a few years ago, it was the custom of the managers to close the theatres in New York about the first of June and keep them closed till Labour Day, when the new season was formally inaugurated by the reappearance of Mr. John Drew at the Empire Theatre. This event was the occasion for a general reunion of first-nighters, who came back eager for the theatre after a vacation of three months. But nowadays the waning season is allowed to straggle on until July, and the advent of the new season has been pushed forward to the first of August. New plays shake hands with old; and there is only a month's vacation for incurable first-nighters. Furthermore, the most successful plays of the preceding season are continued through the summer until the following fall. To be sure, the casts are usually cheapened: the managers discover in July that their leading actors need a rest, and supplant them with less expensive substitutes, whose names are seldom announced in large type to the public; but at least the plays keep on, and compete against the Giants and the Yankees. This year, three plays that had proved exceptionally popular survived the summer season,—namely, "Turn to the Right," "The Man Who Came Back," and "The Thirteenth Chair"; there were one or two successful "summer entertainments," such as Mr. Raymond Hitchcock's irresponsible and quite amusing hodge-podge, "Hitchy-Koo"; and the new season began with a rush at the very outset of August.

There are two reasons for the recent extension of the theatre season from a period of nine months to a period of eleven months. One of these reasons results from an important change in the circumstances of life in the metropolis, and the other reason results from the intricate politics of the theatre business.

In the first place, New York is no longer empty in the summer: in fact, it is rapidly becoming the most frequented summer-resort in the United States. It is still as true as ever that no New Yorkers see New York in August; but their places are filled by an equal number of visitors from other parts of the country. Ever since the outbreak of the war in Europe, the thousands and thousands of American tourists who used to be shepherded in droves through the Louvre and the Vatican have been diverted to New York, to see the great city; and they have chosen—at their own convenience—the same unseasonable time that they used to devote to their hasty visits to Paris, Rome, and London. When they come to New York—in July or August—they want to see the Great White Way that they have heard so much about; and they demand that the Great White Way

New York Is Now a Popular Summer Resort,
And the Astute Theatre Managers Provide
A Great White Way for the Visitors, with
Attractions Suited to This New Season

By CLAYTON HAMILTON



This is Jane Cowl in her new picture play, "The Spreading Dawn." Miss Cowl and Mrs. Murfin, who collaborated in "Lilac Time," have written "Daybreak"

shall be properly illuminated. They crowd the hotels, and besiege the Tyson agencies for tickets; and it is not at all surprising that our astute theatrical managers should produce plays to catch the patronage of this floating population.

When the Russian armies were retreating after their disastrous defeat along the Dunajec, it was said jocosely that the Czar had first intended to go to the front but had subsequently decided to let the front come to him. Similarly, our theatrical managers, accustomed to make money by sending out their plays "on the road," have now decided to let "the road" come to them in August. It is to be expected, therefore, that these early August offerings should bear the hall-mark of "the road." A piece like "Mary's Ankle," for example, was neither intended nor expected to interest a metropolitan audience. It was put on to please the transient visitors from Omaha; and the plan was to send it subsequently to the many minor cities where it had been already advertised by visitors who had seen it in New York.

The other reason for the lengthening of the theatre season leads us back to Mr. Granville Barker's statement that the chief problem of the drama at the present day is not a problem of art but a problem of real estate. Every year, at least two hundred plays are put into rehearsal and "tried out" by our producing managers; and most of these productions seek admittance to New York, which contains no more than forty or fifty first-class theatres. Hence, in prosperous seasons—like last winter, for example—there occurs what is called a "theatre famine," and many good plays are denied a metropolitan hearing because there is no edifice to house them. Because of this condition, the producer of a play that might be denied a booking in New York in such propitious months as October or January is forced to accept a booking in the unseasonable month of August. His hope is that the production may catch on,—in which case it will doubtless be permitted to retain its theatre, to the exclusion of a later, and possibly a better, offering. But the drastic fact remains that most of the August plays are pieces that have not been deemed promising enough by the magnates who own the theatres to warrant a definite booking for October.

For both these reasons, it is not at all surprising that the plays presented in the month of August should offer little opportunity to the dramatic critic for tossing his hat into the air. The proper function of the critic is to praise good work and to convince the public that this work is good; but a dramatic critic who has dutifully returned to town in August is very likely to ask about himself that classic question from Molière,—*"Mais que diable allait-il faire dans cette galère?"*

"MARY'S ANKLE"

The current theatre season was initiated on the night of August 6, when A. H. Woods presented at the Bijou Theatre a farce called "Mary's Ankle", by May Tully. This play is undeniably amusing and exhibits most of the characteristics of what is known in managerial parlance as "a good show for the road"; but it offers very little to interest a critic of the drama.

The audience laughs heartily at "Mary's Ankle"; but the characters, the complications, the "business," and all the tricks that are employed in the two hours' traffic of the stage, have been laughed at just as heartily by the same public at least a hundred times before. The piece might almost be regarded as a monument to the vitality of traditional expedients in farce. Old jokes, like old friends, are easy to recognize; and the public is nearly always glad to greet them. The tired business man—who is often really busy and genuinely tired—laughs easily at what he has been taught to laugh at since his childhood. It is only natural, therefore, that astute commercial managers like Mr. Woods should set forth frequent repetitions of the old traditional materials of

(Below) Oza Waldrop in the Quaker costume she wears in Edward Peple's new play, "Friend Martha"—which does not captivate its audiences as did his former plays



farce; the only matter for surprise is that they should take the trouble to announce the same old play under a new title, and should be willing to pay royalties to a new author for a rearrangement of farcical expedients that are honourable only because of their antiquity.

In "Mary's Ankle," we are introduced at the outset to an impecunious trio of young men,—a doctor without patients, a lawyer without clients, and a "merchant chief" without capital. They have pooled their resources, and pawned all of their negotiable belongings; and we meet them at a moment when they are absolutely penniless but by no means without hope. The doctor has some rich relatives in the west; and, to start the play, the three conspirators pretend that the doctor is going to be married, and issue wedding invitations with the idea of attracting costly and negotiable presents from the wealthy relatives beyond the Mississippi. Here we find ourselves confronted, first of all, with the familiar formula of the

(Left) Estelle Winwood, the English actress, appeared in this country a year ago in "Hush." She next acted with William Gillette in "A Successful Calamity," which remains in New York this autumn

Eileen Huban's remarkable success in "Grasshopper" must have repaid her for coming all the way from Ireland to New York. She is now under a long contract with A. H. Woods



Charlotte Fairchild



A year ago Miss Fay Bainter appeared in New York in "Arms and the Girl." Her success led to her having the leading rôle in "The Willow Tree," and she is now to appear in a detective play of the melodramatic type



Three Photographs by Maurice Goldberg

George M. Cohan school of playwrights,—according to which the hero plans to lift himself from poverty by launching some imaginative scheme which is morally dishonest but which is destined by the dramatist to turn out luckily.

The conspirators invent a name for the imaginary bride, which is the commonest name that they can think of,—Mary Jane Smith; and they invent an address for her,—which is Main Street, Elizabeth, New Jersey. Before long, it becomes apparent that nobody has ever told the author of this play that wedding presents are customarily dispatched to the prospective bride and not to the prospective bridegroom. A play records the author's observation of the facts of life; and, according to the observation of Miss Tully, all wedding presents from the kinsfolk of a bridegroom are addressed to him directly. In this particular detail, the piece is educative; because it tends to cure us of a social error which most of us have many times committed in the past.

The expected wedding presents arrive, in due time, at the address of Doctor Hampton, the central figure of the farce; but most of these presents consist of fluffy trifles of lingerie intended for the bride. It is not possible to pawn these trifles. The conspirators have been defeated in their primary intention; and, with this defeat, the initial project of the farce comes to a close.

It is necessary, therefore, for the author to begin her play a second time, and to start a second series of complications. Miss Tully does this adventitiously. She invents a motor accident outside the doctor's window, which results in a sprained ankle on the part of a young lady who is

carried helpless into Doctor Hampton's office. When we are told that the name of this young lady is Mary Jane Smith, we merely smile indulgently at an obvious over-stretching of the long arm of coincidence; but, when we are subsequently told that her address is Main Street, Elizabeth, New Jersey, we begin to marvel at the ease with which successful farces are made and sold and foisted on the public.

The appearance in the play of an actual Mary Jane Smith, of Main Street, Elizabeth, New Jersey, is closely followed by the appearance of the rich uncle of the hero, from beyond the Mississippi. Obviously, the exigencies of the plot demand that the heroine should pretend thenceforth that she is married to the hero. Hence, in the last act, the audience is confronted once more with the familiar formula which projects an unmarried couple into the midst of half-informed observers who regard them as a couple on their honeymoon.

Miss Tully makes the most of her traditional material. She secures all of her expected laughs in the expected places, and her play is therefore a "success." But there is nothing new and nothing true in what she tells us about life; and "Mary's Ankle" must therefore be recorded as a failure from the point of view of the dramatic critic.

The only reason why Mary sprains her ankle in this piece is that it is technically necessary to invent a reason for the adventitious entrance of the heroine in the doctor's office in Act II. The play is not at all naughty; but in the title, and the posters, and the advertising, an obvious effort has been made to suggest that there

is a salacious element in the entertainment. It is by methods devious and strange that astute commercial managers endeavor to seduce the patronage of the tired business man. Meanwhile, that flame-winged spirit known as Art is kept forever knocking at the seldom-opened door of the American theatre.

"FRIEND MARTHA"

Mr. Edward Peple has proved in the past that he can write with charm and humor. He has set before us several ingratiating plays, such as "The Prince Chap" and "The Littlest Rebel"; and he has invented one uproarious and exceedingly successful farce, "A Pair of Sixes." For this reason, it is all the more regretful to record that his latest piece, "Friend Martha," is extremely dull.

"Friend Martha" is by no means so poor a composition as it is made to seem by the intolerable affectations of the leading actress; but it is a bad play, because it never induces the illusion of reality. Mr. Peple has told again the old, old story of a peppery and petulant young girl who revolts against the restrictions imposed upon her by parents unreasonably stern, and elopes with a young hero whose very aspect radiates the joy of living; but he has told this story without appearing to believe it. He does not regard his own characters as living human beings; and, for this reason, he fails to obtain the credence of his audience.

The play is set in 1830. The heroine is a Quaker maid of Germantown, and the hero is a young aristocrat of Philadelphia. This environment affords the author an opportunity to caricature the religion of

the Society of Friends in a manner that is manifestly unfair; but it also affords the stage-director an opportunity for embellishing the play with pleasing costumes and many quaint details of scenical investiture.

Much of the action of "Friend Martha" is preposterous,—as when the hero enters down the chimney, like Santa Claus or Don César de Bazan; but, for the most part, the play is merely dull,—with a deadly dullness that holds out no hope of mitigation.

The dialogue is badly written. Mr. Peple has allowed his ear to dally with a monotonous iambic rhythm, until it has become impossible for the auditor to tell whether the author is trying to write blank verse or trying not to. Nothing, to a trained ear, is more despicable than prose that sounds like verse or verse that sounds like prose.

"THE VERY IDEA"

Among the many figures that have been bequeathed to us by the Palais Royal are the childless couple who pretend to have a child. These puppets have been exploited most successfully in recent years by Margaret Mayo in the popular farce called "Baby Mine." In "The Very Idea," by William Le Baron, we are invited to renew acquaintance with these traditional characters from the Palais Royal type of farce; but the author has invented an original expedient to renew our interest in figures that, formerly, appeared to be outworn.

In "The Very Idea," we are introduced to Mr. and Mrs. Goodhue,—a childless

(Continued on page 126)



Coldwyn Company

Miss Ferguson has at last consented to appear in moving pictures, and in this photograph she is seen in "Barbary Sheep," by Robert Hichens, in which she acts with Pedro de Cordoba as her leading man. This actor took the leading part in "His Bridal Night" and two of Geraldine Farrar's picture plays

HOW THEY NŌ IN JAPAN

The Nō Drama Embodies All of the Ancient Feudal Traditions of Old Japan; Its Dominant Theme Is, "Come, Study the Old"

EVERY civilized country has its own cherished and peculiar form of drama, and of late years this country has seen an interesting influx of famous actors from various parts of the globe, who have interpreted their national plays with varying success. Russians, Sicilians, American Indians, Hindoos, have held the stage. But the Nō drama, which for generations has held a high place in Japanese regard, has only recently begun to achieve more than local fame. The casual tourist finds the dances unintelligible. Even the foreigner resident in Japan, who takes up the dances as a hobby, finds that his serious study leaves him intellectually interested, but emotionally cold. He cannot understand the true spirit of the dances, nor can many of even the educated Japanese. Those who support these dances are the upper-class Japanese, men and women of rank (the Lord Abbot of a very famous temple sat near us at the last performance), who have a taste for, and can understand, the old literature in which the manuscripts of the plays are preserved. The audience does not come merely to be amused, but to learn. The devotees follow the play, book in hand, for they find it difficult to understand the language used, especially the harsh songs of the chorus. Although the dramas are essentially lyrical, there is practically no emotional appeal in these plays. In former days, the *samurai* (warriors) were the chief visitors, and it was not in their code to show emotion. The people who go to-day are really devotees, people who have as an avocation the studying of the



Kita Roppeida San, the famous master of the Nō, wore this kimono in the Nō play given at the coronation of the present Emperor of Japan

Nō dances. With many of these the response is purely artistic; to the people who are intellectually interested, it is not alone the allusions to the ancient classics which appeal to them, but the revealing of a simple philosophy of happiness, an understanding of the origins of filial

obedience, duty, and national loyalty.

There are five schools of Nō in Tokyo, and each one usually gives one performance a month. Sunday is quite as convenient a day as any other. The plays sometimes begin in the morning and last nearly all day. There are no chairs for the audience, of course, for the Japanese sit on cushions on the floor. The matted floor is divided by upright boards about a foot high into little compartments seating four people. The audience is domestic, in decided contrast to the old-world dramas being enacted before them. Both men and women smoke, tea is made, and *bentos* (luncheons) of rice, chicken, fish, and boiled bamboo shoots, daintily served in covered lacquer boxes, on top of each of which is placed a pair of fresh chopsticks (*o hashi*), are bought at the theatre and eaten between the plays. The Japanese audience makes no undue noise during this dining; there is no steady hum of lifted voices, punctuated by bursts of shrill laughter, as in America on a parallel occasion. They are quiet. It is even customary not to applaud the actors.

THE ARRANGEMENT OF THE THEATRE

The stage for the dances is very simple; it is about eighteen feet square and projects into the space reserved for the audience, so that the people sit around two sides of it. The floor is dark and highly polished, and furnishes an effective foil for the costumes. There are almost no stage properties, a simplicity which makes for power, and

there is no curtain as foreigners know it. The actors approach the stage by a long open passageway on the left. Plaintive flute notes and slow beating of the drums behind the stage prelude the entrance of the players. A curtain of folds of rich brocade is lifted back and upward at the door opening upon the passageway. At intervals along this passageway are three dwarf pine trees, and on the wall at the back of the stage is painted a conventionalized pine tree, symbolizing happiness, good fortune, long life, and age,—that which is always revered in Japan. Framed epigrams on the walls of the theatre, written in ancient characters, bear such admonitions as "Come, study the old."

One seems to speak apparently indiscriminately of Nō dances and Nō plays. Both terms are correct. The old Chinese word is *nō gaku*, "acting-singing," or acting accompanied by singing. There really is no acting, as we understand the word. The posturing and swaying of the actors more nearly resemble dancing, and the story or plot is a drama or play; hence the apparently loose use of the words play or drama or dance.

THE ORIGIN OF THE NŌ PLAYS

There are about two hundred texts of these plays being studied in the Nō schools, and there are said to be over a hundred more plays in manuscript, probably preserved in some private collection. They were first given four hundred years ago, and died down at the beginning of the Meiji era, about 1867. Tradition ascribes the origin of the drama to a religious dance of a pantomimic character, called Kagura and associated with Shinto ceremonies. The Nō, however, owed its development mainly to Buddhist influence. Later this form was coloured by military influence, and gradually the great aristocrats not only patronized the plays, but took part in them. Kiyotsugu, who died in 1406, and his son, Motokiyo, who died about 1455, are considered the founders of the Nō.

All save two or three of the dramas were written before the Meiji era. Before this era each *daimio* (feudal lord) had a master of Nō under his patronage. Each of these masters had a head master in Yedo (Tokyo), the chief intellectual centre. After the *daimios* were abolished (1867) and western influences were sweeping over Japan, the Nō dances

(Continued on page 122)

A STRANGE MEDIUM of EXPRESSION

An Artist in Lacquer Creates Strange Fanciful Things That Take Hold of Our Imagination and Cause Us to Dream

SOME of us paint miniatures, some of us, as Kipling puts it, "do things with a pen," some of us weave strange tissues on hand-looms. Suspecting ourselves of histrionic ability, we aspire to the stage or cherish secret hopes of one day figuring in politics. But it is hardly probable that any of us work in the strange medium of expression that Miss Eileen Gray has chosen. She is an artist in lacquer, and lacquer we have always regarded as an art belonging to the Japanese only.

For years a successful artist in oils, it was in search of a new medium that Miss Gray opened, as it were, a lacquered gate and entered a new field. Her first production was a lacquered screen; and then, fascinated by the difficulties of the work, she made another. Later she designed tables, chairs, and other objects which she executed in lacquer.

Artists saw her work and pronounced it good. Collectors saw it and added specimens of Miss Gray's lacquer to their collections. No less a person of taste than Doucet purchased one of her screens. Very striking in color is this screen, which

is done in brilliant-red lacquer. There are on it nude figures, rendered in dark blue with just a suggestion of silver in the outline, which throws the figures slightly in relief; and a draped mysterious figure is done in silver. The reverse side of this screen is red and silver.

By what process of rubbing, by what mixture of resin and color, by what subtle feeling for decorative line, Miss Gray produces her effects, Miss Gray only knows; but the results are here for us all to wonder at, for us all to covet. The difficulties of the work are great. Best adapted to lacquer are flat surfaces, which are carefully covered with cloth or silk before the resinous gum is applied; thus

the grain of the wood is rendered forever invisible. After the gum is applied, and the colour has been mixed with it by a method that is the secret of the whole art, there is a process of rubbing and drying,—and lacquer perversely dries best in a damp atmosphere. The result of all this is the mirror-like flinty surface we know so well.

Miss Gray is an artist of rather an extraordinary sort; sometimes she expresses herself with a terseness which is almost Japanese, as in her design for a remarkable sand-gray table-top, decorated with white fishes that dart about a black pool in which float strange gray leaf-forms. Again, in a design for a door,

upon which she is now working, she stirs the imagination by powerful suggestion. What is the mystery which impels? What desire sways these strange figures? This door, when completed, will be very interesting. It is shown on page 113.

All the shades of blue, made brilliant by much polishing, appear in another curious design for a table-top. This design, which dimly suggests the zodiac, is palely illuminated by a silver planet. Of blue lacquer again is a screen upon which dark blue mountains rear themselves against a paler blue heaven across which streams a Milky Way of silver stars.

Influenced by the modernists, is Miss Gray's art; so they say. But is it not rather that she stands alone, unique, the champion of a singularly direct free method of expression? And for this she has chosen the strange medium of lacquer.

The word lacquer has been used indiscriminately to describe all sorts of shiny objects of more or less art, that have been the craze these last two or three years. There have been many small

(Continued on page 113)

THE TWO DAUGHTERS OF

MR. CLARENCE MACKAY

ARE BEGINNING PATRIOT-

ISM EARLY; THEY HAVE

ORGANIZED A SCIENTIFIC

HOSPITAL AID CLASS



(Right) Miss Grace Vanderbilt and Miss Katherine Mackay are frequently together at "Harbor Hill", Mr. Clarence Mackay's summer home at Roslyn, Long Island. Miss Vanderbilt's brother, Mr. Cornelius Vanderbilt, junior, the son of Colonel Vanderbilt, has enlisted with the Field Artillery. Miss Katherine Mackay and her sister Ellin, initiated a surgical dressings class for their own instruction, and were quickly and enthusiastically joined in this study by a number of their friends; the group below shows the class ready for work in the sewing-room at "Harbor Hill," under expert instruction

THE MODERN BOY'S WAR-

TIME EDUCATION IN-

CLUDES ALL OUT DOOR

SPORTS; THESE BOYS AT

ROSLYN, LONG ISLAND,

ARE BEING KEPT FIT

(Below) The members of the surgical dressings class of the Misses Mackay are, from left to right, Miss Della Dennison (seated) who is of the Roosevelt Hospital, and is in charge of the class, Miss Katharine Urquhart, Miss Elizabeth A. Kearny, Miss Grace Vanderbilt, Miss Katherine Mackay, Miss Ellin Mackay, Miss May Tailer, Miss Muriel Vanderbilt, and Miss Mary Claire Finerty, graduate nurse of St. Vincent's Hospital (at the table). The dressings, which are as scrupulously according to standard as any that older classes make, are shipped to France to the Mackay unit of the Roosevelt Hospital in New York





A boy's education, in war time, necessarily includes all kinds of physical training, for young Americans, even those under the draft age, must be physically fit. Master John Mackay, son of Mr. Clarence Mackay, takes lessons in boxing from a physical instructor at his home in Roslyn



It was Miss Ellen Mackay and her sister, Miss Katherine Mackay, who started at "Harbor Hill" on their own initiative, a surgical dressings class which has found enthusiastic supporters among their friends. Miss Mackay, however, finds time to play both tennis and golf

(Left) Master Herbert Phipps, son of Mr. John S. Phipps, Master John W. Mackay, and Master Benjamin Phipps, are frequently to be found on the grass courts at "Harbor Hill." The hours spent at tennis now may be turned later to good account for the "sinews of war"

A SKY GARDEN, AND HOW IT GREW



It Is Found That You Can Have a Little War Garden on Your Home and Not Leave Out Anything, Not Even the String Beans

UP in the eighties in New York, in that maze of Park Avenue apartment houses where the sky-line is a study in water-tanks and chimney-pots, Mr. Joseph Riter has been trying an interesting and novel experiment. On May 22, when our President called upon young and old alike to cultivate the soil of the land, Mr. Riter decided to plant his war garden on the roof above his apartment on the twelfth floor. Boxes were built and painted Italian green, rich earth was hauled from the country and brought to the city, seed was planted on May 27, and one month later onions, radishes, and lettuce were being used on his table.

This duplex apartment, with its several rooms on the twelfth floor, also has three rooms built in bungalow fashion above the roof. The parapet is hedged, vines cover hideous ventilator pipes, and on top of them perch yellow bird-houses. The walls of the house and a garden

bench are stencilled with tall hollyhocks and a lattice. English ivy grows on the brick chimneys, old-fashioned flowers bloom in the centre plots, while a gazing-ball reflects green corn, cabbages, and beans. In each vegetable box is planted, among other growing things, the flag of one of the Allies, and Old Glory waves from a tall flagpole with a search-light playing upon it at night. There are soldier and sailor weather-vanes, many coloured bird sticks, and a scarecrow in the green corn.

No farmyard would be considered complete without its well, and one with a thatched roof was built to conceal the phonograph. There is the usual garden gate, upon which is a bronze eagle, holding in its beak a bell; and on the large chimney, towering over all, is a shield upon which is an excerpt from the President's message asking all patriotic Americans "to turn in hosts to the farms and make certain that no pains and labor are

(Left) It's an outdoor breakfast room and it has a place in the sun—a shady corner of the roof-garden of Mr. Joseph Riter,—thanks to awnings and sheltering plants

The garden can be just as lovesome a place 'way up on the roof as anywhere else. It can have its vegetable and flower-beds, and, if one is very clever, a well-house, too



lacking in this great matter. . . ."

The east front of the roof is the formal garden, or front yard, under gay awnings. Here there are flower-beds, trees in stone jars, wrought iron lamps, and an electric fountain flashing red, white, and blue lights, all overlooking a marvellous view of the magical city. One amusing thing about the garden is that the water-tanks above the neighbouring apartments are, to all appearances, only silos on other "farms."

A few of the "quotations" printed on the vegetable boxes are: "That time has come," the President said, "to talk of many things—Of Loans, and Ships, and Income Tax, of Cabbages and Kings"

"Lettuce be merry, while we may."

"Of all sad words of tongue or pen,
The saddest are these—it might have
been."

"Gather ye radishes while ye may, Old
Time is still a-flying."

On the corn box: "Friends, Allies,
Countrymen, lend me your ears, I come
to bury seeds, sir, not to raise them."

"Alas, poor carrots, I knew him well,
a fellow of infinite jest and most excel-
lent fancy."

And last, but not least, from Ophelia:
"Here are onions, they're for remem-
brance."

"Count that day lost whose low descend-
ing sun, Finds you without some
worthy sprout begun."

This unique and enjoyable experiment
has proved conclusively what may be
done along the lines of roof, as well as
food, conservation in the cities.

EDITH W. HUGHES.



(Above) On the vegetable boxes are all sorts of amusing quotations that get history and literature and cabbages all mixed, and in every box is planted a flag of one of the Allies

It's almost impossible to believe that all this happens on a mere roof, but it does. The flowers don't mind where they grow, just so there is earth and air and sun. (Below)



THE HOUSE OF COVENTRY

The · Honourable Mrs.
Henry Coventry's House
Has a French Air

A TYPE of town house that is outwardly modern yet is rooted in tradition, has come into existence in London within recent years. The vast and often gloomy old dwellings to be found in many of the beautiful squares of London are responsible for the tradition; modern architects proceed to "tear the heart out of them"—as Samuel Johnson liked to do with books. This operation performed, the architect constructs within the splendid shell, by harmonious expansion, a palace that, for all its ingenious luxury and comfort, quite escapes the self-consciousness of frankly new grandeur. As the familiar walls remain, the house continues in concord with its old neighbors, and the owner, whether he thinks about it or not, has preserved a cherished English institution, the link

(Right) This is the boudoir, a square room which was made charmingly round by the insertion of an inner circular wall. The square corners, containing windows, remain, with curtains to screen them from the room; when these curtains are drawn back, the room is four times reflected in mirror-lined shutters



Architects Tear the Heart
From a House, and Put a
New One Within Its Walls

with the traditions of bygone days.

A fine example of a thus "re-souled" dwelling is the residence of the Honourable Henry Coventry, in Grosvenor Square. The Earl of Coventry is a title dating from 1697. In 1907, the third of the six sons of the Earl of Coventry married Mrs. McCreery, formerly Miss Edith Kip, daughter of the late Colonel Lawrence Kip, of New York. The Coventry country place is Tendring Hall, Stoke-by-Nayland, Suffolk. The elaborate and very interesting transformation of the town house was done by Mewes and Davis, a London firm uniting an English architect and a French decorator. The handiwork of this firm (including the Royal Automobile Club in Pall Mall) is marked by an exceptional grasp of practical problems in domestic architecture

(Below) Greenish gray walls, green and beige brocade, furniture lacquered greenish gray, and a central note in the fireplace, which is of yellowish marble flecked with rose—this is the dining-room of the Coventry house. There are long windows on the marble perron with its iron railing, leading to the court





H. N. King

(Left) The feeling of the house, and especially of the drawing-room, is of the Adam period. The panelled walls are faint oyster-gray; the furniture is gray-green and covered with gold brocade. The pictures are English stipples from Macklin's Poets' Gallery, famous in 1794



(Right) The court, reached through French windows from the dining-room, is shut off from the world by a wall with a hedge on top of it. Old marbles give it a cloistered air

(Below) The library possesses an Adam frieze, severely white, and an Adam mantelpiece in white and yellow marble. The carpet is warm blue brocade in a beautiful design

and a strong sense of the value of simplicity and restraint where costly materials are to be used. All the work on the Grosvenor Square house was done by French workmen; a veritable hive of them, all in blouses, came over from Paris, chattering in their own tongue, and toiled for months in the heart of Thackeray's London, creating there a house that is as delicately gay and luminous as any hôtel in the Avenue du Bois.

The structure itself is typically English in arrangement, with five stories and a basement, besides extra wings providing accommodations for fifteen servants. The bold use of marble throughout is characteristic of the decorators. The halls are of white marble, in large unpolished squares. The staircase, running to the top of the house, is of the same stone and has a balustrade of beautiful, lace-like, architectural iron-work, with a brass hand-rail. An entire upper floor is occupied by the most ideal nursery quarters, with day-nursery and night-nursery, and rooms for maids and governesses. One of the handsomest apartments in the house has never been furnished and "probably never will be", the visitor is told, in the tone of complete detachment which Londoners have come to use in speaking of anything relating to the future. This is the big drawing-room, really a small ball-room, which was not finished until the late summer of 1914. With its beautifully panelled walls in faint French gray, its old crystal lustres, its marble Adam fireplaces, and its gleaming floor, the room seems to expect, if nothing else does, the return of that vanished dictator, pleasure.

Grosvenor Square is a quarter rich in reminiscence. In the house a few yards from the one described, Bulwer Lytton passed the last years of his life. Another Pepys could trace a social history of London from door to door. At present, Grosvenor Square is distinguished, among other residents, by its American colony. Mrs. Astor and Mrs. Leeds both have houses here, and across the sweep of green and drifts of lilac, laburnum, and the lovely English "may," is the American Embassy, where Dr. and Mrs. Page are experiencing years unparalleled at the Court of St. James.

GRACE WILLARD.



AN OLD-TIME CHARM

ENFOLDS MRS.

ERNEST ISELIN'S

COUNTRY HOME

AT DAVENPORT NECK,

NEAR NEW YORK



M. E. Hewitt

(Right) Surrounded by its gardens, the white house, green-shuttered and rambling, stands amid its clustering rhododendrons and boxwood trees, and offers the final lure of a flagged terrace for afternoon tea, and of a porch with cool Japanese furnishings within a screen of green lattice-work



Above is a quiet pool where lilies float, and in which is reflected the blue iris which, with phlox, forget-me-nots, and pansies, springs from its borders. In the beds about the shining pool are hollyhocks, larkspur, lilies, peonies, phlox, pansies, and a bewildering profusion of other old-fashioned flowers

The walk through the lower garden is a grass path bordered by privet, and about this are beds aglow with old-time blooms. But the central bed contains only roses, and is crossed by an arbor covered with crimson ramblers. Shade and seclusion are given by lilac bushes and Japanese peach and cherry trees



DRESSMAKERS OF OTHER DAYS

Empires May Come, and Empires May Go, but Through All Changes the Supremacy of the Couturier Is An Unshakable and Everlasting Thing

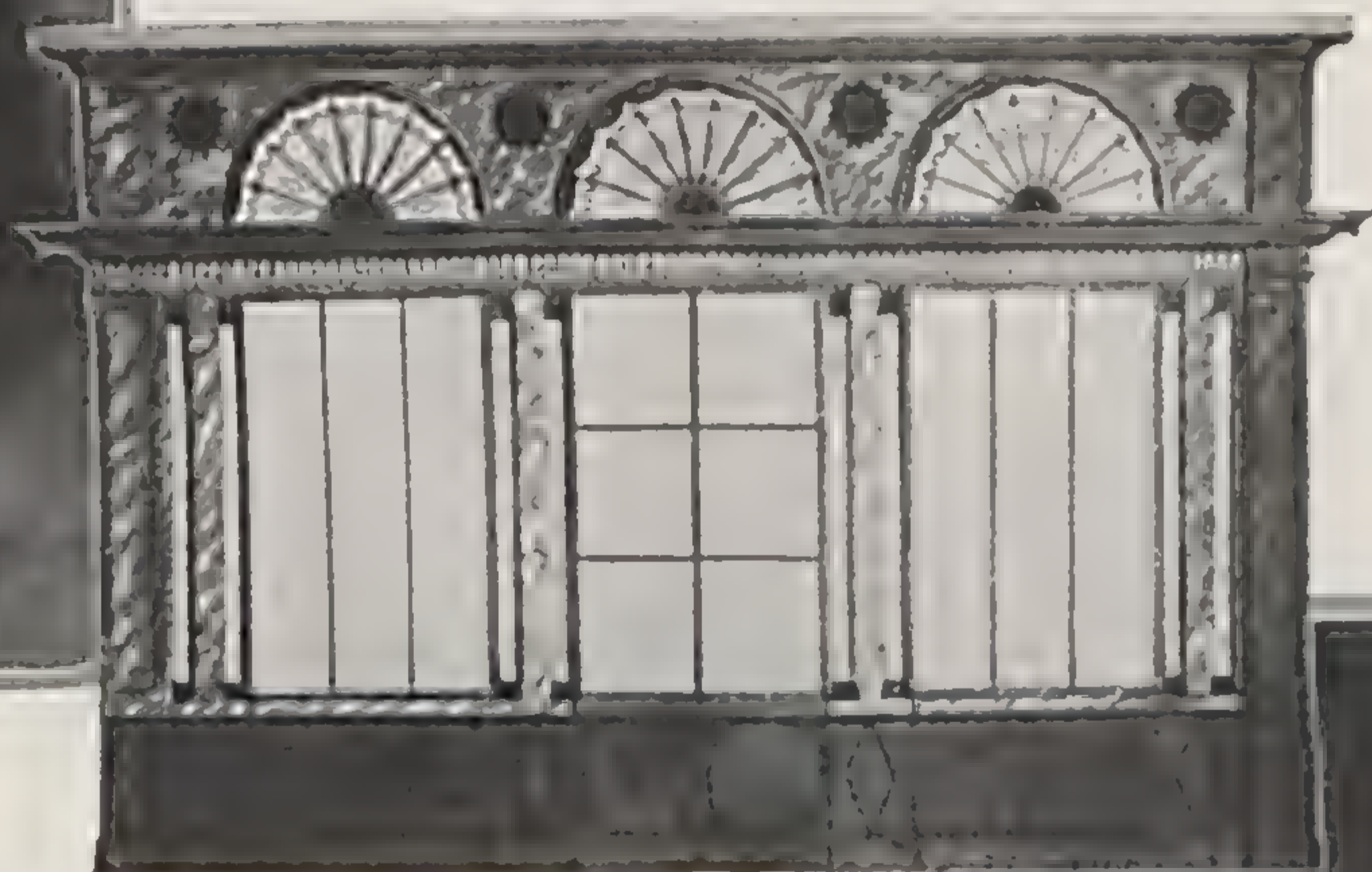
By ROGER BOUTET DE MONVEL



H. C. Ellis

(Left) It was Charles Frederic Worth who, under the protection of the Empress Eugénie, made the industry of the couturier what it is to-day; and it was he who revived the ancient textile weaving at Lyons

(Below) Rose Bertin occupied this quaint little shop in 1807. After all, it has the same naïve and misleading air that many of our smart shops of to-day have



peasant, girl herself; she saw fortune coming her way and lost no time in making for herself in the quartier St. Honoré a name known to all Europe.

Widespread popularity did not come until 1770, the year in which she opened on her own account an establishment which she called "Grand Mogol." Already the protégée of the Princess de Conti, the Duchess de Chartres, and Madame de Lamballe, she finally attained the highest favor of all, that of filling the orders of the Dauphine, the future Queen Marie Antoinette. It is a well-known story, that of the confidence bestowed on Rose Bertin by the new queen and of the secret conference which the two held daily at Versailles. Wraps covered with lace, grand gala costumes, embroidered robes, hats of Italian straw, coiffures "à la Belle Poule," "à l'Iphigénie," "à la circonstance," such were the subjects of these secret confer-

ences. Rose Bertin was inexhaustible, always on the scent of new facts, big and little incidents, which might furnish her with new ideas or a way of naming ideas in a piquant manner. The fashion ran then to vast and imposing head-dresses. One may guess how the wig-makers and vendors of frivolities profited by that for their own glory. A court lady ready for a ball could hardly enter her carriage, so much complicated scaffolding of gauze, flowers, and feathers did she bear on her head, already laden with puffs and curls.

THESE THINGS WERE REALLY WORN

All manner of things were represented by these extravagant coiffures, these indescribable head-dresses; a restless sea with wild ducks, a virgin forest where a hunter followed the trail, a mountain furrowed with silver rivers, an English park with its little lake, its trees, and its solitary grotto, scene of gentle meditations. Did the French squadron return crowned with laurels, Mlle. Bertin created a "pouf à la d'Estaing," in honor of the victorious admiral; did high prices make trouble in Paris, she instantly created the "bonnets à la révolte," and there were peasant bonnets and Henry IV bonnets. Each month, each week almost, saw the birth of a new "pouf." The Queen was giving a bad example, cried the moralists.

(Continued on page 120)

THERE was once a young lady, by name Rose Bertin; she was born in 1744 in the good city of Amiens. Her parents were poor people, and, wishing to aid them, as soon as her childhood was over she took her courage in both hands and climbed into the coach for Paris. What became of her on her arrival in the capital? No one knows exactly. But when we find her again she is employed in the maison of the couturière, Mlle. Pagelle, which was called "Trait Galant."

Now it chanced one evening that Rose Bertin was sent to carry certain costumes to the hôtel de Conti, which stood in the faubourg St. Germain on the corner formed by the rue St. Dominique, the rue de Bourgogne, and the rue de l'Université. When she reached the door, Rose asked for the lady-in-waiting and was shown into a room where there was an open fire. In the chimney corner was a little old woman, whom she took for a lady's-maid. On seeing Rose, the little woman sprang up, saying, "Ah, here are the dresses. Let us see them."

THE "LITTLE OLD WOMAN"

Rose thought that it would do no harm to satisfy her curiosity. When the little old woman had admired the dresses, she made the girl draw up to the fire and put her feet on the fender. They were talking like old friends when the door opened and a lady-in-waiting rushed in, crying, "Oh, your Highness is here!"

"Yes, here I am, and I am very well

entertained," said the little old woman.

Rose, pink with confusion, could only throw herself at the feet of the little old woman, who was the Princess de Conti herself, begging forgiveness for her mistake. All this pleased the princess, who helped the young girl to her feet, promising that henceforth Rose might count on her friendship,—a promise which she soon made good.

THE RISE OF ROSE BERTIN

The first proof came when the princess secured for her the making of a trousseau for Louise Marie Adélaïde de Bourbon, a daughter of the Duke de Penthièvre, who was about to marry the Duke de Chartres. As Mlle. de Bourbon was the richest heiress in the kingdom, this was a stroke of fortune for the little milliner of twenty-two years, Rose Bertin. It is needless to tell of her satisfaction when she entered the office of her employer to tell her the happy news. The latter, who already had come to consider Rose as superior to her other employees, opened wide her arms, saying, "Little one, from this time forth we are partners."

And from that day the "Trait Galant" had two heads, of which the active, irrepressible, novelty-seeking, inventing, designing, and creating one was not the original proprietress, but the ingenious, ambitious, and determined little Picardy



Rose Bertin was once a little Picardy peasant girl who, by sheer energy and creative genius, became the "marchande de toilettes" of Marie Antoinette

F O R T H E H O S T E S S

To Practise Efficient War Economy, One Must Know What to Do Without; Those Who Can Afford It, Should Eat Nothing but Luxuries, And Leave the Necessities for Others; the Rules for War-Time Tea

THERE has probably never been any custom dearer to the English heart, or more closely connected, in the minds of outsiders, with the English nation, than their custom of serving afternoon tea. But now, England has abolished her pet hobby, and, difficult as it is, one must picture her without this most characteristic and cozy of meals. From cottage to mansion, the tea hour has been observed in the past as a national institution, but now, from cottage to mansion, it has been sacrificed on the altar of food economy. Its discontinuance in many homes in England has required more heroism than almost any other material sacrifice her people have been obliged to make. At present, the ceremony, even where it exists, is without its former charm. Even among those who still cling to the custom, the guest who is asked for tea is expected to bring her own sugar and fancy cakes. And, even where breadstuffs are served, they are limited by the Food Controller to two ounces for each person.

And now the same state of affairs is coming to pass in this country. Mr. Hoover very strongly advocates the elimination of the fourth meal, whether it is afternoon tea or after-theatre supper. These meals he considers excusable only when they are so carefully planned as not to consume staples, or when planned in conjunction with the other meals, so that the regular meals are lighter when tea or a late supper is served. No one who eats only his fair portion can be accused of being a slacker just because he prefers to eat it in four meals instead of three. But even those who cannot concede that afternoon tea gives any needed nourishment, must admit its value as a relaxation and a social pleasure, and must admit that there is a possibility of keeping it within the food conservation laws without taking away its attractiveness.

Sugar will be an important consideration of the hostess who is planning ideal war-time teas. While sugar is a very necessary food, the committees on food administration tell us that most people eat too much of it. The Food Administration asks that each person use only two to three ounces a day. This means not only cutting down the amount actually eaten, but eliminating waste; no more sugar from the bottom of teacups must be poured down the kitchen sink; no more sugar must be added to drinks than is actually needed for sweetening them.

USING STALE BREAD

The disposition of stale wheat bread is always a difficulty to the housekeeper, but it is a doubly important difficulty in times like these. But stale-bread cookies make tempting tea cakes; so do corn cookies; and oatmeal macaroons have also become really popular. If cake is served, it should be made with some fat other than butter and should be without frosting. If one serves sandwiches, they should be made of rye or oatmeal bread, with a filling of vegetable salad or of cheese made from sour cream. Ripe olives are cheap and plentiful and can also be made into sandwiches. A savory marmalade for afternoon-tea sandwiches can be made from the small yellow tomato which is grown in some communities. And those fruits and vegetables which are grown nearby should be used in order to save transportation.

As to after-theatre suppers, it is understood that they should only be indulged in when they are planned as a part of



The simple menu is simply served. Mrs. Isaac Chauncey McKeever has her after-theatre suppers served informally in front of the fireplace

the day's necessary foods. Fowl and all kinds of sea foods are permissible. Butter should be eaten sparingly; and wheat bread should be omitted unless one has saved the day's portion of wheat. The broad general principle to be followed in planning meals, both regular meals and tea and supper, is to use perishables rather than staples, foods which are plentiful rather than foods much in demand, and to cut down where possible on wheat, meat, and butter. And if a fourth meal is to be eaten, the regular dinner must be adapted to the programme. For instance, if sweets are served at the afternoon tea, the dessert at dinner should be omitted. If the after-theatre supper is to be a substantial one, including meat or a large amount of fish, the amount of meat intended for dinner may be curtailed. The following recipes may be of service to the woman who wishes to bring her menus within the recommendations of the government.

SERVICE RECIPES

For corn cookies, one half-cup of oleo-margarine is creamed; to it are added one cup of sugar, one egg, one cup of sour milk or cream, and one scant half-teaspoonful of soda, flavored with lemon or nutmeg. This is mixed with one pint of corn-meal and about one cup of flour, and is then dropped on pans and baked.

For oatmeal macaroons, the ingredients are one cup of oatmeal, one half-cup of sugar, one teaspoonful of baking powder, one quarter of a teaspoonful of salt, one egg, one teaspoonful of fat, and one teaspoonful of vanilla or sherry. After the ingredients are mixed, the egg is added, slightly beaten; then the melted fat and vanilla are put in. The cakes are to be dropped from a teaspoon on to an oiled tin, and baked in a slow oven for from five to seven minutes.

As the war cry is to save the wheat and use corn and oats, this recipe for oatmeal yeast bread will be of interest. The recipe makes one loaf. The ingredients are one cup of milk and water, or water, one teaspoonful of salt, one tablespoonful of fat, two tablespoonfuls of sugar, one cup of rolled oats, two and one-half cups of wheat flour, one half-cake of compressed yeast, one quarter of a cup of warm water. The liquid is scalded and poured over the rolled oats, sugar, salt, and fat. It is then left to stand until lukewarm (about half an hour). The yeast, softened in warm water, is added; then the flour is added and kneaded in. It should rise until double its bulk, then is kneaded again and placed in the pan. When light, it is to be baked in a moderate oven for from forty-five to sixty minutes.

SAVING OF STAPLES

There is one other important suggestion which one must take into account; it is that those who can afford to do so should economize in the staples and indulge in the luxuries of the table. This wise conclusion was arrived at in England after some of the rich women, for patriotic reasons, had cut down the number of courses served at their tables to not more than three, with the result that a vastly larger consumption of staples occurred. It is highly desirable that people who can afford it should eat delicacies, —mushrooms, terrapin, caviar,—any expensive luxury that will release the plain roast beef, wheat bread, and pork, to those who cannot afford the other things.

SMART FASHIONS for LIMITED INCOMES

New Gowns for Old Are the Portion of Her
Who Introduces Vests to Last Year's Coats,
And Brings Congenial Materials Together



The very latest mode inspired this suit,—its narrow pleated skirt, the loose lines of the coat, the coat-vest, and undersleeves. Black velours combined with beige broadcloth could be used

dark brown camel's hair, and the vest and facings are in beige velours, for soft materials are approved of fashion this autumn; and it is surprising how durable and practical a suit of one of these may be. Of course, one must demand the best quality. Shades of brown and taupe and gray are newest. This suit has a straight skirt; and the coat, which would be lovely lined in beige velours, is of a smart length and has inverted pleats at either side. The front panels turn back and the belt runs through them. The vest is a straight piece which buttons high to the neck, with small self-covered buttons; for buttons covered with the material are favored. In the suit at the upper left of the page

the vest, at first glance, appears to be of the same type as the one just described; yet in reality this one is designed as a separate undercoat. The suit has other new features, too; pleats are very smart just now, and the fine box pleats in this skirt hang perfectly straight and tight. Also the loose sack line of the coat shown here is especially favored. This suit would be good in black velours, with the vest-coat and undersleeves in light gray or beige broadcloth. The buttons, to be really correct, should be covered with the broadcloth; while bands of black lynx around the neck, down the front of the coat, and around the sleeves would complete the distinction of this costume.



This skirt of Scotch plaid tartan finds its complement in a sleeveless coat of hunter's green broadcloth with bone buttons. These are worn with a soft silk shirt and a black silk tie

THE time of year has come again when one's thoughts turn to the study of clothes and the selection of a new wardrobe. As one views and reviews the different collections of autumn and winter modes, one cannot help feeling that there is a little of almost every style and period of fashion. However, this much is certain: the new silhouette is undeniably straight, with long slim lines. This applies to separate coats, to skirts, and to one-piece dresses. Coats may be of almost any length, but most of them come to the knee or are three-quarters length. It has become almost a habit with the dressmakers to show a number of very long coats at the autumn openings, as though they would have us believe that this would be the mode. But one cannot be other than skeptical, since experience leads us to suspect that later on the smartest of tailor-mades may have much shorter coats,—stopping just above the knee or half-way between waist and knee.

THE USES OF THE VEST

The vest is one of the new and characteristic features of the autumn mode. There is something unusual in its use in many of the new suits, and especially useful for the woman of limited means, these adjuncts to her costume are not only a welcome aid in renewing her wardrobe, but they also add warmth. Sometimes a vest is merely simulated, and again there is a true vest which forms an underjacket. In the sketch at the lower left part of this page, is a suit with a simulated vest. The suit is in



Two smart soft-finished fabrics are combined in this suit: dark brown camel's hair, with beige velours for vest and facings. The straight skirt, the vest, and the undersleeves are very new



Last year's material may be used for this velvet surplice dress, with its long narrow underskirt, its bodice and tunic, and its underwaist,—which should be of chiffon or Georgette crêpe

The sleeveless sweater and sleeveless coat have been highly favored for sports wear this summer, and will continue to be extremely smart at the autumn resorts. At a smart resort in Canada, Scotch plaid tartan was first used for a sports skirt, and with a sleeveless coat in hunter's green broadcloth it was a striking affair. The jacket, which was fastened with black bone buttons all up and down the front, and had a decided curve in at the waist, was worn with a soft shirt of white silk.

A USE FOR REMNANTS

Velvet is one of the popular materials of the season. The sketch at the lower right of the page is for the economist who has material left from last year; for the overskirt, the long narrow underskirt, and the blouse with its long sleeves—which may be made of a different material—are all new features and yet are adapted to remnants. The dress is in three pieces; the underwaist could be of chiffon or Georgette crêpe, the jumper bodice and tunic could be made in one piece and fastened at the back, while the skirt, with its straight and narrow lines, could be entirely separate. It would be well to use one colour throughout, except that either white or a light tone could be used for the under-bodice with good effect.

In combining her materials, the wise woman will make sure that they are adapted to the style she has selected. This ascertained, she may proceed with the knowledge that her gown of many materials will be strictly according to the latest whim of fashion.

(Right) Whenever you see a frock of rose Georgette crêpe and blue mousseline, all embroidered with gold and marine-blue silk, you may be sure it grew in the Bois; from Lina Mouton



(Above) You really should "see colour first," these days. A white crêpe skirt spotted with yellow fruit and green leaves is just the sort of thing to wear with a yellow-bound black velvet jacket



JUST SOME RECORDS OF
ALL THE LITTLE THINGS
THAT HAPPEN IN THE BOIS



Paris without coal we know; Paris without sugar we know too; but Paris without blue serge,—never. Martial et Armand used it for this little frock with its pleats and its colored woollen embroidery



It is true, you know, there are times in a woman's life when she feels that the only way she can express herself is by a simple blue cotton frock



The kiltie uniform does a lot with plaid,—so does Margaine Lacroix; just look at this frock of Scotch plaid all in brown, yellow, and violet, with a dash of marron

It's a combination like this frock of black velvet and pleated white muslin that makes you forget the banalities of life and think of higher things



You could wear it in the Bois, this coat and cap of blue and white cheviot over a rose muslin frock; but there's a dash of "Quartier Latin" about it, too

When Lina Mouton thought of this frock of marine-blue and brick-red jersey cloth and red bead embroidery, she did a large thing for us

THE FABRIC DESIGNER PRODUCES NEW EFFECTS

For Country Houses There Are Cretonnes and Linens; for Town Houses There Are Taffetas and Hangings Resembling Antique Tapestries

PRINTED linens and cretonnes are used more and more each year for winter draperies and coverings, and our own manufacturers have put a great deal of thought and care into the designing of these fabrics, with the result that they can now produce fabrics which equal those imported in past years. The conditions caused by the war have proved a stimulus to the American designer, for only a few fabric importations have come over, and the filling of orders for these may be slightly delayed. The combinations of colour in these domestic fabrics are particularly interesting because of their clearness and brilliancy; and their colours blend together so harmoniously that when used in neutral-toned rooms, they lend a richness of design that is particularly effective. When one wishes to spend a moderate price on decorating it is wiser to buy a beautiful cretonne or linen than an imitation of a more expensive and elaborate fabric, for cretonnes lend themselves to almost any scheme of decoration and are part of the present tendency toward a more informal type of architecture and consequently of decoration.

In the middle of the page is sketched one of the few importations—a linen which is sufficiently beautiful in itself to shoulder the responsibility of decorating a large room. The small red-brown birds, and the large parrot with purple back and brick red head, are harmoniously grouped against a background of natural coloured linen, while clusters of wistaria blossoms are developed in clear yellow and other soft tones which harmonize admirably with the black shadowing.

DECORATIVE DESIGNS FOR COUNTRY HOUSES

The peacock is in form and colouring the bird designed by nature for decorative purposes; and in the cretonne shown below the one just described, the peacock poses most effectively on a background of foliage, the colouring of which is borrowed from his own plumage. The leaves of lustrous blue and the deep purple flowers blend most successfully with the tan tints and soft blue-gray background. The richness of colouring in this fabric would lend charm to any living-room.

At the lower left of the page is sketched an unusual piece of imported cretonne which has its distinctive decorative value in the slender cream coloured birds which, with the jade green leaves and the clusters of lovely deep roses and brown flowers, stand out against a soft gray background. Many other colour combinations to harmonize with the colour scheme

of the decorator may be used in this fabric.

In the more expensive linens there is a richness of tone and a careful drawing that cannot be found among the lower priced materials. Yet much care and thought is given to the inexpensive cretonnes and chintzes; and if one does not wish to pay a high price, there can be found a wealth of beautiful colourings and designs in the less expensive grades of these fabrics.

The design sketched at the lower right of the page will appeal to those who prefer the lighter and brighter tones in drapery fabrics. Gray and blue doves

in a setting of flowers and trees in dull red-brown, white, tan, and soft green, make charming pictures, and the small yellow and tan blocks which form the background lend a touch of colour emphasis. The tones can be chosen to blend with any household furnishings, as this cretonne comes in a variety of colours.

Duchess taffeta for decorative purposes comes in a heavy quality and in beautiful tones. This fabric is luxurious without having the heat of velvet, and its crispness is a refreshing quality. An unusually attractive variety of colours in this material is shown in one of the large shops; the tones range from dark blues,

dull greens, and warm shades of rose, to soft grays and putty-colour; there are also golds and deep yellows; \$5 a yard.

From the same store come some lighter weight taffetas which are most attractive for cushion covers, *chaises longues*, and window draperies. Many of the colours are two toned; and the lighter weight taffeta, because of its cool crisp effect when draped, is especially good for the boudoir and for other rooms where delicacy of effect is desired. The colour range in these taffetas is much more extensive than in the heavier ones, and they come in changeable colours; pink and gold, old rose and gold, bright gold with blue and lavender, soft gray-blue and gold, and an intense shade of lavender. This taffeta is one yard wide and is to be had for \$2.50 a yard.

THE INSPIRATION OF THE PAST IS FELT

One of the large shops in town has succeeded in bringing out on the market a reproduction of an antique damask which is a direct copy of an old design. The material is made with a mercerized thread, and resembles some of the hand-woven imported fabrics, while the colours have an unusual quality which adds to its antique appearance. This fabric comes in heliotrope, old rose, soft blue, and mulberry, and is \$3 a yard.

At the same shop may be purchased poplins, velvets, and uncut velvets and silk draperies in all the tones that are brought out in the damask, so that any colour scheme can be carried out completely. This is a great advantage, as it is so often hard to find materials to match the other decorations.

The Chinese influence has been strongly felt in house decoration for some time, and the modified forms are particularly good. With this in view an interesting drapery has been made which, although distinctively Chinese, is influenced by the second period of the Chippendale development—when that designer was adapting his furniture to the Chinese inspirations of Sir William Chambers. This fabric comes with a background in black or dark blue, with neutralized green and gold figures in a small design of birds and locust trees; price, \$5 a yard.

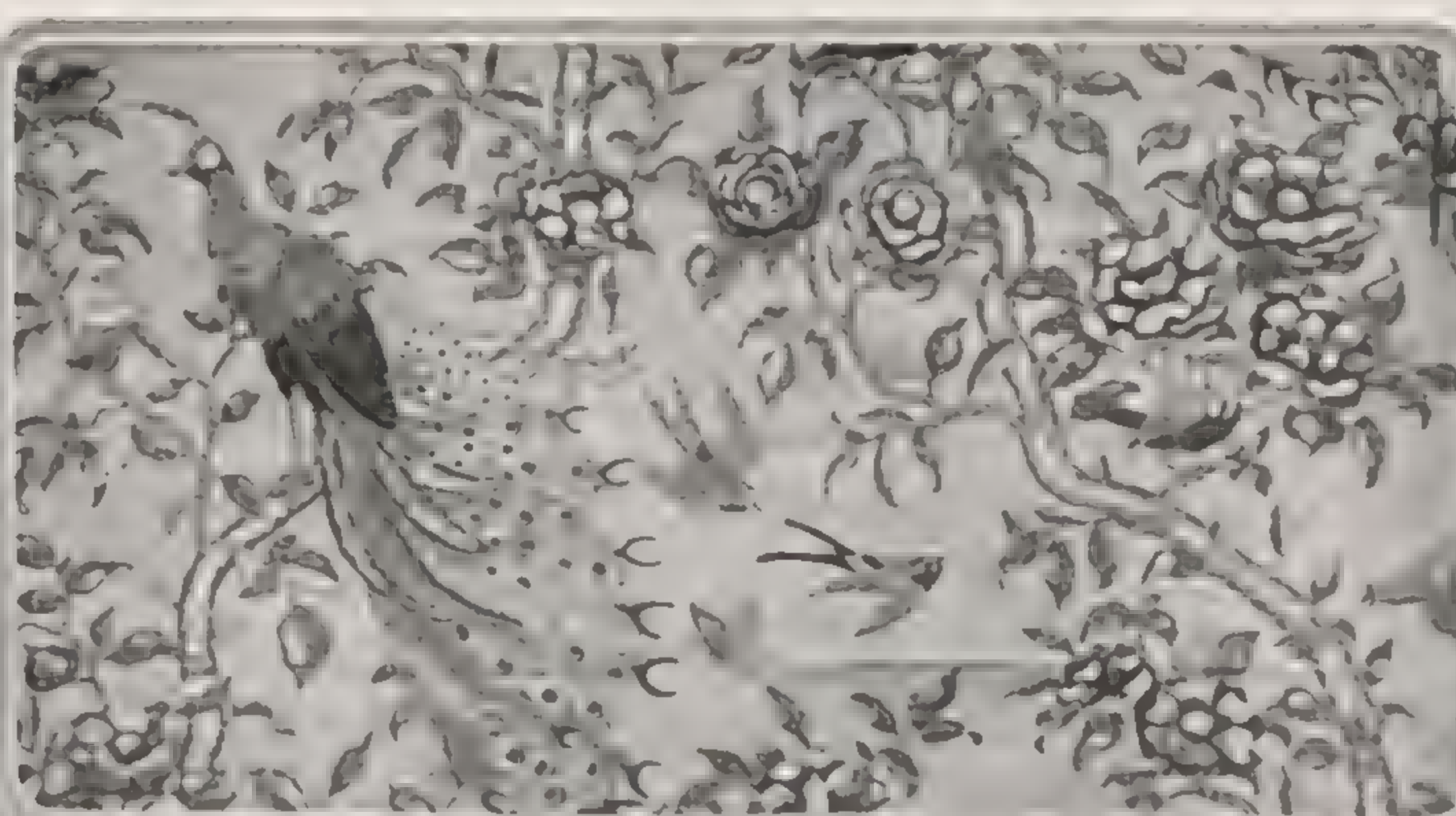
As the price of metal is so exorbitant the weavers have found a substitute which gives the effect of dull gold. It is a wooden fibre which does not tarnish, a most admirable feature, and is used in many attractive designs. The richest and most formal draperies are developed in metals and heavy silks. They combine gold and black; price, \$5 a yard.



In this imported linen small red-brown birds flutter amid soft-toned blossoms; price, \$3.50 a yard

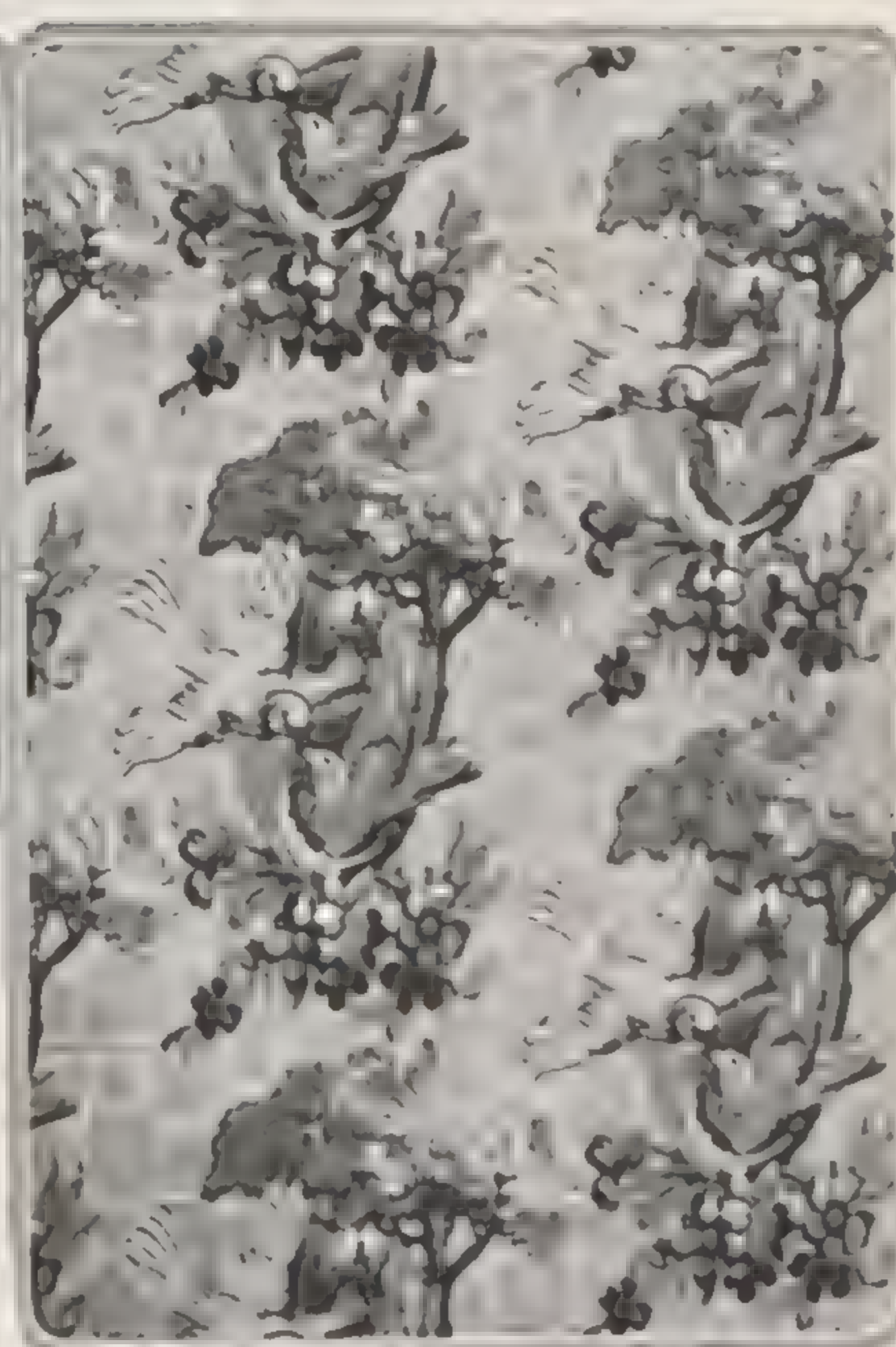


The decorative peacock, amid lustrous blue leaves and purple flowers, displays his plumage against the tan and blue-gray tints of this domestic cretonne; price, \$4.50 a yard



Jade green leaves and clusters of orange and brown flowers bring into relief the cream colored birds which form the distinctive motif of this imported cretonne; price, \$6 a yard

The gray-blue doves of this domestic cretonne, fluttering amid flowers and trees in dull red-brown, white, tan, and green will brighten the sunless room; price, 60 cents



S E E N i n t h e S H O P S

There Are Blouses for Every Occasion and Some That Suit Almost Any Occasion; Crêpe Georgette, Satin, and Wool Velours Carry One Through the Winter Wardrobe



One is not apt to get tired of a blouse which combines two materials, such as a Georgette crêpe blouse with a satin panel and cuffs; \$7.95

SUCH a simple matter as a blouse can easily make or mar the appearance of a smart suit. One should take particular care, when choosing a dark blouse, to see that it is becoming as well as appropriate to wear with the suit. Great popularity is promised for the colored blouse this season. More than ever noticeable are combinations of both color and material. Satins are often combined with Georgette crêpe, sometimes in contrasting colors, but usually in one tone.

COMBINING MATERIALS AND COLORS

An illustration of the combination of materials in a clever way appears at the upper right on this page. The lustrous black satin which composes the lower part of the bodice is joined to the black Georgette crêpe with black silk braid in an irregular design which continues up to the neck-line. The sheerness of the Georgette crêpe is accentuated by a white lining of the same, and the outer edge of the white satin collar is rolled back and faced with black satin. This idea is reversed on the pointed cuffs which hold the loose sleeves; they are of black satin faced with white. This blouse comes also in blue.

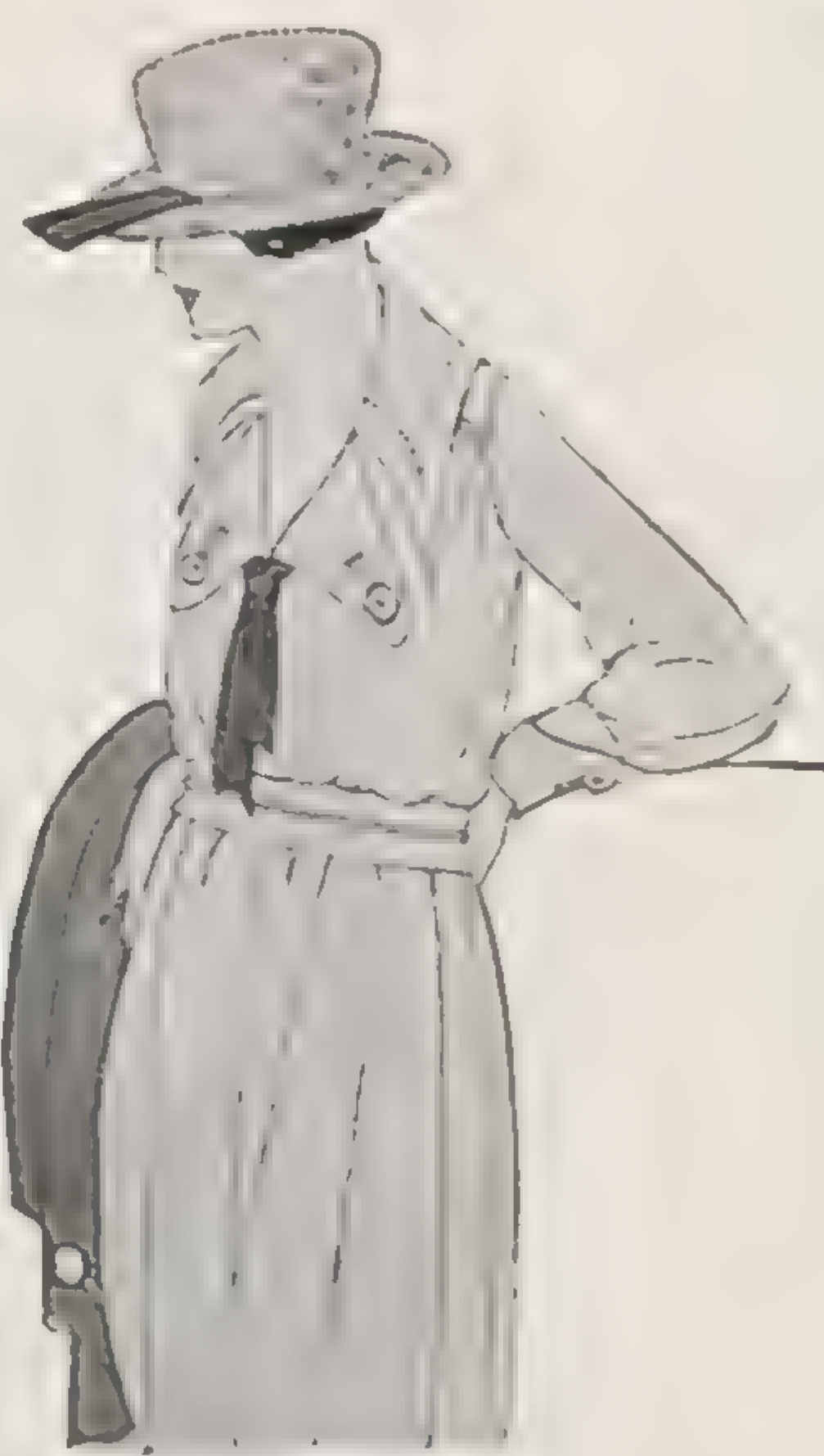
For formal wear there appear, every year, blouses of Georgette crêpe, which, though not expensive, are planned with an eye to good design and good material. It is interesting to note the lavish but not too ornate use of metal trimming. In the blouse illustrated at the bottom of the page, silver threads and small silver buttons, almost like beads, are embroidered in a wide band, making a delicate contrast with the transparent dark blue Georgette crêpe of which the waist is made. The collar and jabot, which are made of the material, are finished with a picot edge; silver buttons are used to trim them and to fasten the cuffs.

Another blouse which shows the combination of satin and Georgette crêpe of the same tone, is illustrated at the upper left on this page. Navy blue satin fashions the broad front panel and the wide cuffs, covers the plentiful buttons, and forms loops to fasten the cuffs. Dark blue Georgette crêpe constitutes the main portion of the waist, and its quality

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York



A tailored blouse is fittingly made of dark blue Georgette crêpe; lest it seem too businesslike, it is decorated with bright red arrows and arrowheads, machine-stitched; \$7.50



A crêpe de Chine blouse that is plain and yet softly becoming supplies both morning and afternoon needs; it is of beige crêpe with a blue Georgette crêpe tie at the front; \$7.95



They are using silver trimming on things now; this filmy pattern is traced out in silver buttons which are as small as beads; \$13.75



It is an adaptable blouse which is blue satin below and blue Georgette crêpe above, with black and white satin collars and cuffs; \$12.75

makes a pleasing contrast to the high sheen of the satin; it is laid in deep tucks over the shoulders. The white satin collar is charmingly cut.

Every woman's wardrobe should include at least one dark blouse, but it is often difficult to find such a blouse that is becoming and not monotonous in colour. The sombre navy blue Georgette crêpe of the blouse in the middle of the page, at the left, is relieved by red silk arrowheads and double rows of red silk machine-stitching at either side of the front. This motif is repeated on the cuffs and the collar; the collar may be conveniently worn either high or low and is fastened with groups of three red ball buttons.

In the middle of the page, at the right, is a more tailored type of blouse, meant for general wear. It is hard to find much diversity in tailored blouses, especially in a blouse which can be worn for both town and country; that fact makes this blouse the more to be respected. It is of crêpe de Chine, in the beige which is so popular at present. The collar is cut in two parts, of which the upper is cut in long points and finished with hemstitching; the lower is of double thickness and fastens over the blue Georgette crêpe tie with pearl buttons and bound button-holes of the material.

The soft, youthful, Georgette crêpe blouse at the top of page 79, is in the new shade of gray blue. Bands of the crêpe are set in with hemstitching around the collar, cuffs, and bodice, and are embroidered in dots of gray silk. The narrow tie is blue Georgette crêpe on one side and gray Georgette crêpe on the other.

A SUIT FOR TOWN AND COUNTRY

At this time of the year, it is necessary seriously to consider the winter wardrobe; in selecting it, the greatest care should be taken in order to get the right clothes for the right time. A woman of moderate income does not, as a rule, get a great number of clothes, but it is necessary for her to have good clothes for any occasion that may arise. One can often combine a country and town suit in one suit like the model sketched in the middle of page 79, at the right. Like many of the suits for autumn, it is made

of men's suit material, in dark blue mixtures, in brown, and in a soft green containing a suggestion of a cross-bar of a lighter shade. It may be made, also, of the popular oxford cloth. It is exceedingly well tailored, and the severity of its pockets and belt is emphasized by narrow black braid and black bone buttons. The back is laid in three inverted plaits which are stitched only as far as black silk arrow-heads at the shoulder-line. The strictly tailored black velvet hat sketched with this suit is banded and bound on the outer edge with black grosgrain ribbon. It may be had in dark colours,—navy blue, brown, or purple.

The soft suède-finished materials, in dark tones and in tans and grays (which still hold their own among the popular colours), will be worn by the well-dressed woman in the city. A well-made suit of wool velours is shown at the lower left on this page; excellent tailoring, simplicity of design, and durability recommend this suit. The collar shows a new feature,—a suggestion of the mufflers so much worn last year. This can be worn either open or closed; it is shown in the small sketch, closed. Bands of seal trim the ends of this scarf attachment and form the cuffs. An inconspicuous buckle of bone in the same tone as the suit fastens the narrow belt which holds in the slight fulness. The back is similar to the front in design.

Worn with this suit is a hat which combines two colours and two materials. The dark blue velvet crown is corded at the top; the brim is of cream coloured plush,—it extends down over the eyes, then turns abruptly back; it is braided with blue soutache. A loop at the side, which again combines the materials, gives a dash of line to the general contour.

BLACK AND WHITE SATIN

A tailored satin frock, excellent for street wear in the late autumn or under a long coat in winter, is in the middle of this page at the left. The lines of the dress are straight and simple enough to give to almost any wearer a slender



The blouse with inserts, hem-stitched, always looks carefully finished, especially when the inserts are embroidered with dots; price, \$8.95



For street wear late into the autumn a plain dark satin frock is admirable. Though plain, this frock might be used for indoor occasions as well; \$35; hat, \$8.75



Some of the plain suits are made of real men's suit material; or they are of that useful town-and-country material, oxford cloth, which is tan; \$45; hat, \$12



This is made, like many of the Paris suits, with a muffler collar attached; in the small sketch, it is shown closed; it is trimmed with sealskin; \$59.50. Hat of blue velvet with a cream plush brim, \$15

silhouette. The collar and facings of the loops on the skirt are of white satin, and the tunic skirt is turned back at either side of the skirt where it falls in graceful folds. Buttons and bound buttonholes of the material fasten the close-fitting sleeves. This comes in taupe, blue, amethyst, and black. A shirred brim with a soft crushed crown makes for softness on the hat worn with the dress just described. The black velvet of which it is fashioned is of excellent quality, and its only trimming is the large pearl pin—a trimming that is very characteristic of the autumn millinery trimmings.

A SATIN HOUSE DRESS

For an informal house dress there is nothing better than a soft satin. The frock shown at the lower right on this page is one of exceptional value and good style. The surplice waist is finished with a deep fold of white satin and is prolonged into a tied sash at the back. The skirt is laid in soft draperies at the sides, has a pointed yoke, and fastens with self-covered buttons. The sleeves are of Georgette crêpe, and the long black satin cuffs are faced with white satin. This dress may be purchased also in navy blue and in taupe. This vogue for satin is worth pondering on. It took quite a while to establish satin as a suitable material for the tailored style of dress, but once accepted, it holds its own apparently without question. It combines the qualities of durability and adaptability to line as few fabrics are able to do. Even crêpe de Chine is less durable. Add to this the fact that so much of the satin used, especially for collars, is washable, and the reasons for its extensive use are more than ever apparent. The satin that is made in modern factories may not be able to "stand alone" as did the satin dresses that the histories of costume are always talking about, but at least the satin of to-day has the virtue of holding its colour, and in these days of uncertain dyes, a material which does not fade easily is appreciated.



Black satin makes a very satisfying material for a house frock. The long Georgette crêpe sleeves are caught into black satin cuffs which are faced with white satin in the same way that the collar is; \$24.50



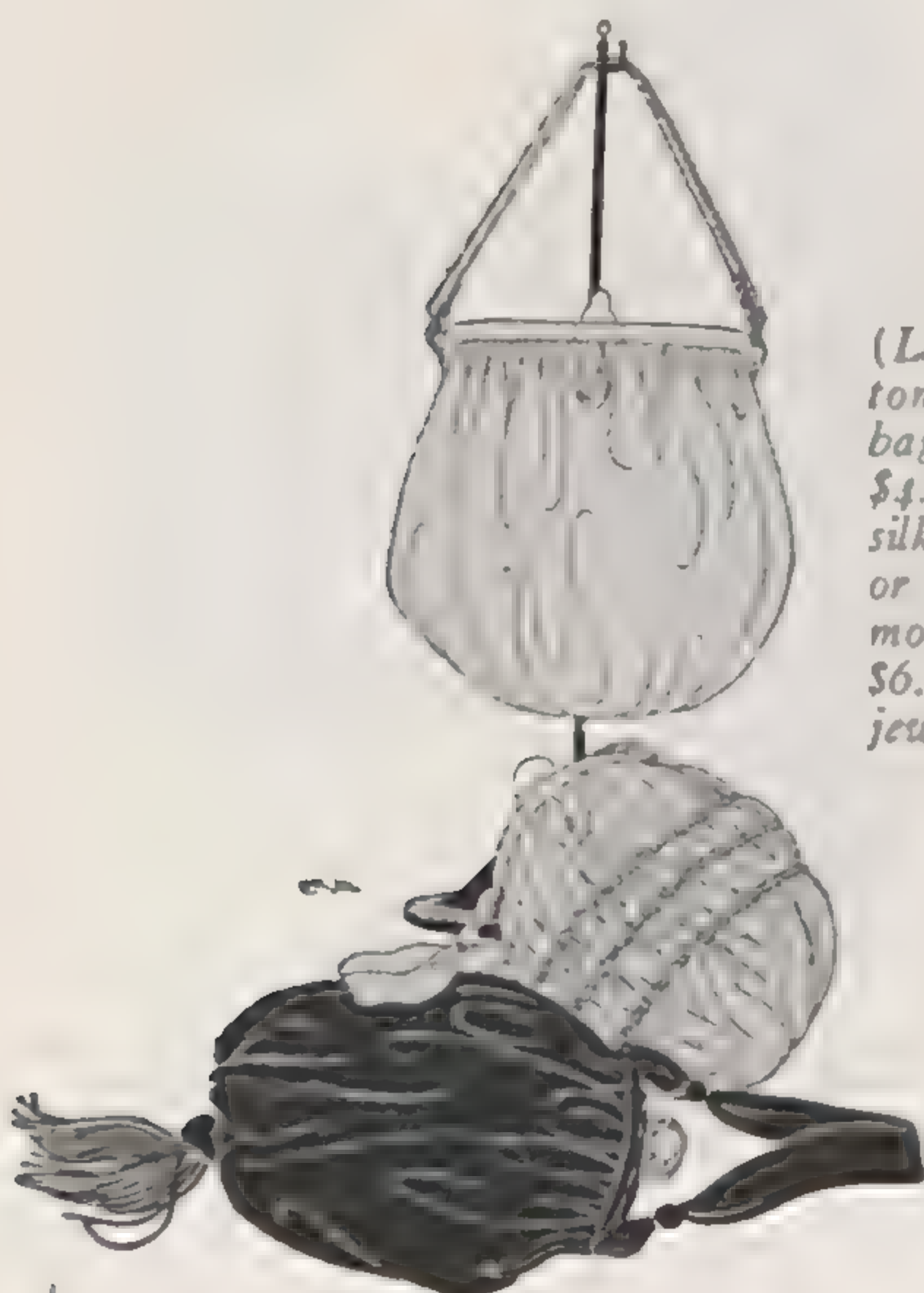
(From left to right) A woolen stocking, in various colours; \$3.75. French silk stocking, two-toned stripes, are in many colours; \$7.50. Wool stocking in heather mixture, silk dot; \$6. White silk, two-toned clock, \$2.75. Silk and lisle in blue and gray; \$2.25



A crisp white organdy collar has an edging of hem-stitching and two rows of narrow Valenciennes lace; \$2.95. Charmeuse velvet forms the hat, which is trimmed with a two-toned velvet ribbon; \$18.00

IF IT'S ANY SORT OF ACCESSORY,

THE SHOPS CERTAINLY HAVE IT



(Left, from top to bottom) A fitted suede bag, lined with moire; \$4.85; also in moire silk; \$3.50. Velvet or mocha fitted bag; mocha, \$7.50; velvet, \$6. Black velvet bag, jeweled clasp; \$8.50



Over a turban of beige plush is a buff coloured silk veil with a leaf design in silk. Hat comes in black or white; \$4.50. Veil in blue, buff, or black; \$2.95



An organdy surplice guimpe, trimmed with Valenciennes lace or organdy and hem-stitching, is \$12. Hat of rose velvet with soft brim; also in other colours; \$5.95



Dresden silk lines this velvet bag, which has a silver clasp and is fitted with powder-puff and mirror; in black, purple, beige, and gray chiffon velvet; \$6.50



(Left) It's very smart to have necklace and trim-looking earrings match as these do; they are both of imitation pearl, which is guaranteed absolutely indestructible; earrings, \$10.95; necklace, \$25



There are two pockets in this patent leather envelope purse which is fitted and lined with silk; plaid or striped leather; \$5. A swagger stick of partridge wood has a sterling silver tip; the price is \$1.25



(Left to right) A wide-meshed veil in hexagonal silk mesh has squares woven in it; in several colours, 50 cents a yard. A black hexagonal mesh with gray thread design, is to be worn over the hat; \$3.50. Black hexagonal mesh with round dots, 50 cents a yard



Net, embroidered with dots, is the foundation for a yellow organdy guimpe with picot-edged organdy ruffles; \$3.95. Soft purple grosgrain ribbon forms the crown of a purple velvet hat; in all colours, \$5

TO KNOW WHAT THE SHOPS CONTAIN,

IS TO SELECT EXACTLY WHAT YOU WANT

FOR THE DÉBUTANTE'S MOTHER,
FASHION PROVIDES SOFT TONES
AND GRACIOUS DIGNITY OF LINE



The return to town brings the need of such a suit as this one of dark blue serge and black satin, which has the long coat now favored. The hat is also of black satin, and blue plumes

This skirt is of black satin, the jacket is of gray violet jersey with a velours de laine surface, and the vest is of satin of the same color. The hat is of gray violet tissue with violet cock's feathers



Revers, girdle, and cuffs of black satin give character to this gray satin frock, which is made becoming by a bodice of white satin. The tightly fitted sleeves are very smart



The straight lines of this gown of corbeau satin foulard are given character by the violet triangles set in the corsage, and by the long girdle, which is of corbeau satin foulard lined with violet, and finished with blue and violet tassels



This afternoon frock of gray crêpe de Chine has its bodice embroidered in silver, and its girdle and collar of black satin with tiny buttons and button-holes

The YOUNGER GENERATION



The little girl takes the winds of autumn with a very good grace in such a coat as this. The seeming Eton jacket of navy blue velvet is really a make-believe, for it is part of the coat itself; the rest of which, including the deep turn-over collar, the turn-back cuffs, and the buttons, is of French blue broadcloth, and is so long that it covers the whole dress. The tam-o'-shanter hat is also of the French blue broadcloth, and has ribbon streamers of blue velvet.

One is eager for winter if one has a little black velvet coat like the one sketched below, at the left, hanging in one's closet. For it has gray squirrel at neck and cuffs and black velvet buttons; also, it slips on like a frock and opens to just below the yoke, which is outlined by a band of shirred chiffon velvet. The hat worn with this coat suggests going to a party. If made of black velvet with a shirred band of chiffon velvet, and a wreath of roses in flesh pink and moss green silk, and then if both hat and coat were lined with flesh pink silk, the picture would be complete. School days will come, and the blue serge dress sketched below at the right prepares the little girl to meet them. It has a narrow collar of kolinsky, natural colored, its straight bodice fastens in front with little serge buttons, and a sash of the serge ties behind. The toque is of navy blue velours, trimmed with navy blue streamers.

This coat happened when a little girl's dream of a coat came true. That is why it looks so grown up, and why the beige broadcloth has so much beaver fur on it, and has ball buttons of broadcloth all down the front. The collar and yoke and cuffs are of the fur, and there was plenty left to go all around the bottom. A poke bonnet of beaver brown velvet faced with beige Georgette crêpe, and having a draped band about it, would complete the owner's happiness.



When a little girl wears a white crêpe de Chine frock with white marabou at hem and wrists, and a sash of hydrangea blue ribbon, she looks precisely like the little girl sketched below, at the left. To complete the effect, the ribbon sash wears a rosette in front and sash ends hanging down behind; and the double picot-edged collar has an under part of hydrangea blue chiffon. The mushroom hat has a soft tam-o'-shanter crown, and is of white crêpe de Chine faced with hydrangea blue silk. It is trimmed with streamers of white grosgrain ribbon. At the right of this dress is a frock for the tailor-made child. As sketched, it is in rajah silk, with suspenders of the silk which are fastened to the belt and at the waist with covered buttons of the silk. A wide sash of the white rajah silk, embroidered in Indian colors in silk floss, passes through the suspenders and loops loosely at one side.

ORIGINAL DESIGNS BY IRMA CAMPBELL



VOGUE PATTERN SERVICE

Long Coats and Slender Silhouettes Are
Among Fashion's Latest Decrees and the
Omnipresent Button Has Not Yet Retired



Coat No. S3551; skirt No. S3552. The slim straight line of this suit is very smart, as is also the long skirt of the coat

THE patterns on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

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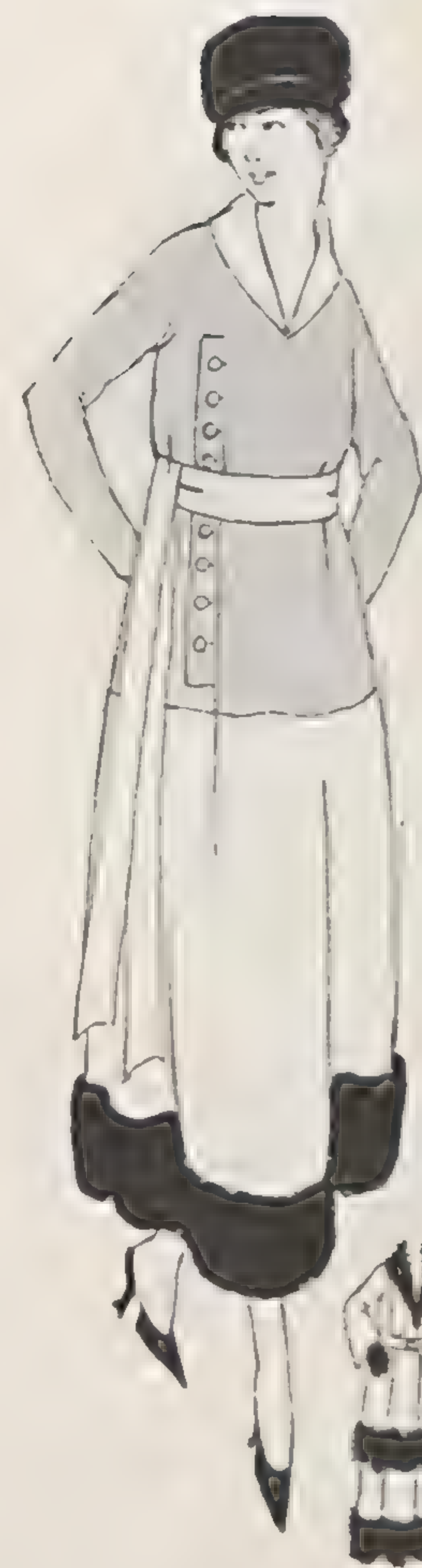
LOS ANGELES, CAL.: Bullock's

SAN FRANCISCO: 233 Grant Avenue, Joseph Building

SEATTLE: The Griffin Specialty Shop, 1602 Second Avenue

MONTREAL, CANADA: The Children's Shop, 43 McGill College Avenue

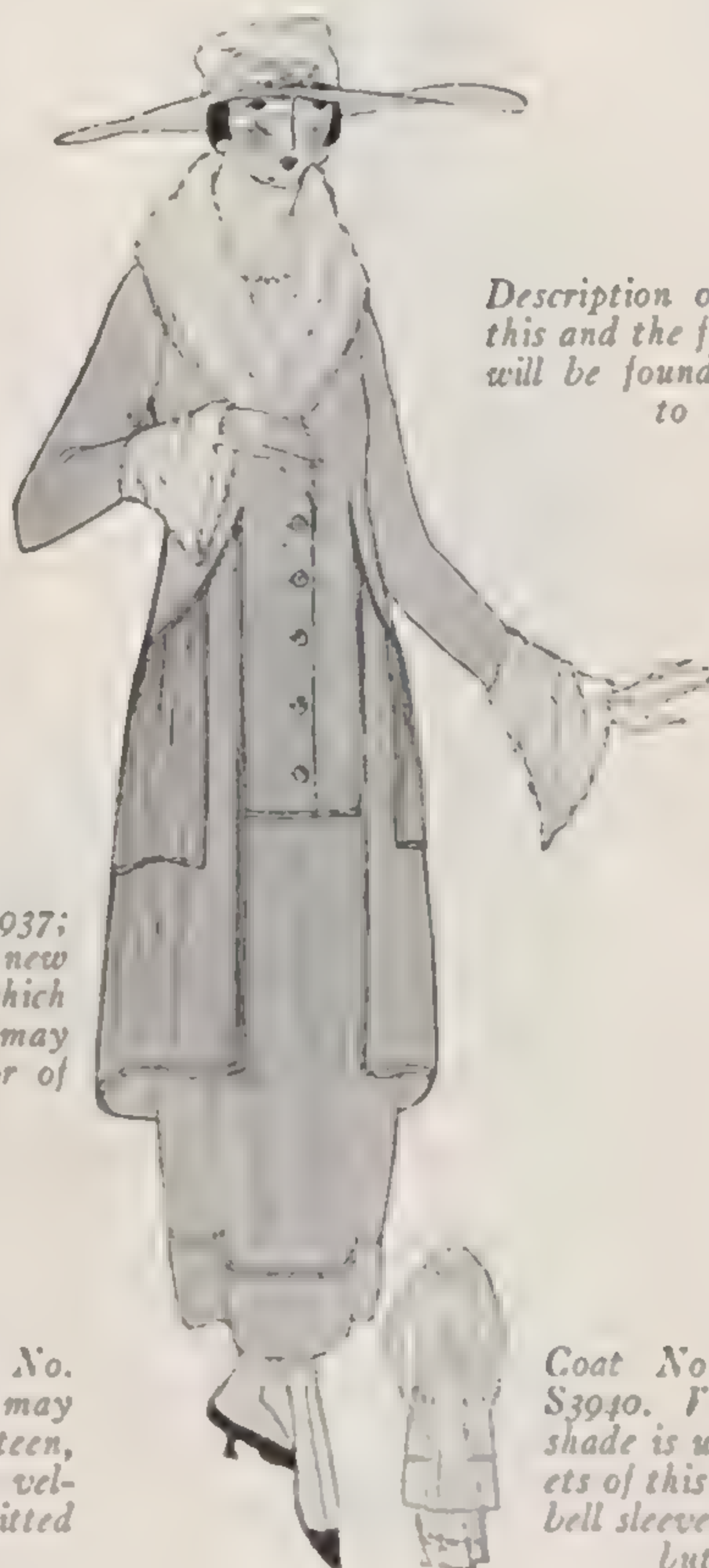
LONDON, E. C., ENGLAND: Rolls House, Brems Building



Coat No. S3824; frock No. S3825. This one-piece frock may be of duvetyn and satin, worn with a duvetyn coat



(Right) Coat No. S3937; skirt No. S3938. Very new in line is this suit, which is satin bound and may be of either velvet or of duvetyn



Description of patterns on this and the following pages will be found on pages 98 to 104

Coat No. S3941; skirt No. S3942. This duvetyn suit may have its waistcoat of velveteen, and the collar faced with velveteen. The fur may be omitted if preferred

Coat No. S3939; skirt No. S3940. Velvet of a contrasting shade is used to face the pockets of this suit and to finish the bell sleeves and the high, loose, buttoned collar





Frock No. S3952. Overblouse and skirt of this frock may be of serge velveteen, with vest and sleeves of satin or chiffon



Descriptions of patterns on this page will be found on pages 98 to 104

(Left) Frock No. S3949. This one-piece frock may be of either satin or serge, and would combine the two very successfully

(Right) Coat No. S3789; skirt No. S3790. Very youthful is this suit of sapphire velveteen, with collar and cuffs of nutria



Coat No. S3661. This topcoat, which is equally smart in velveteen or duvetyn, has a collar and cuff-pieces of moleskin

SMART NEW STREET FROCKS AND SUITS

PREPARE THE WOMAN FOR EARLY AUTUMN



Coat No. S3712; skirt No. S3713. Sand-colored velveteen with a collar of moleskin fashions this suit



Coat No. S3684; skirt No. S3685. The skirt of this suit is checked velveteen; the coat is plain velveteen



Coat No. S3751; skirt No. S3755. A slender girlish line is achieved in this coat-suit of Poirer twill



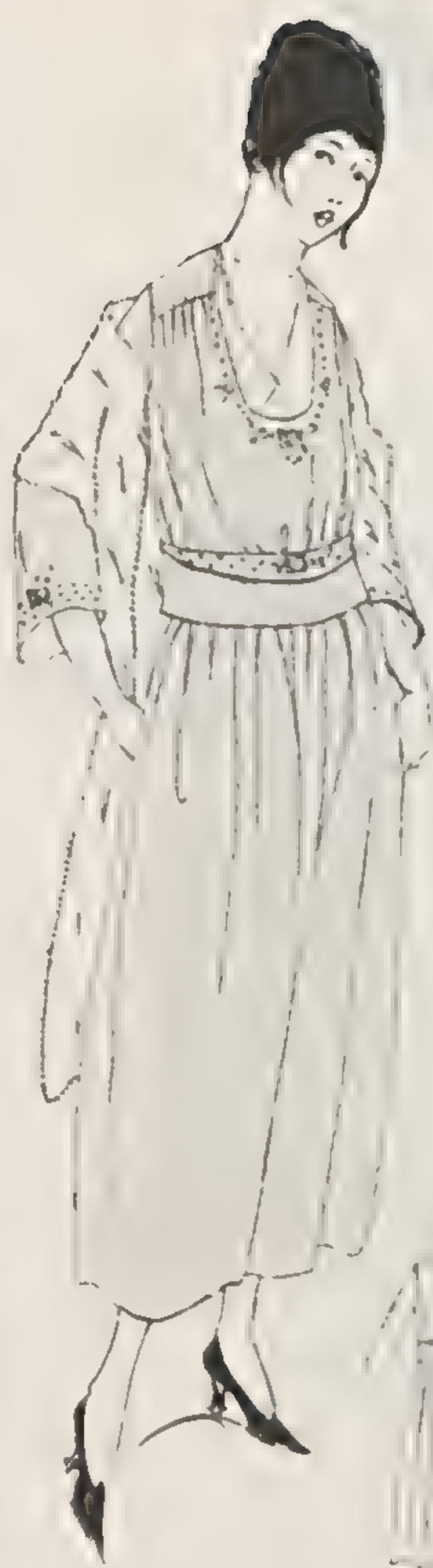
Coat No. S3762; skirt No. S3763. A jersey suit of Burgundy has the collar and coat-facing of rabbit



Frock No. S3950. The overdress of this frock is of serge, while the underskirt is of black satin, cut narrow



Waist No. S3770; skirt No. S3771. Chenille braiding and buttons may be used with good effect to trim this frock of satin or serge



Frock No. S3776. An afternoon frock of velvet has the front and back cut in but two pieces, and is trimmed with touches of embroidery



Frock No. S3721. The sole trimming on this black satin or velveteen frock is composed of its jet buttons and white collar and cuffs



Waist No. S3784; skirt No. S3785. The blouse and skirt of this gown are of chiffon velvet or satin; and the chiffon overskirt is smocked



Frock No. S3864. This youthful frock has the underarm sections and the underside of the pockets cut in one piece with the belts

THIS SEASON'S FASHIONS

ADMIT OF INDIVIDUALITY

IN CHOICE OF MATERIALS

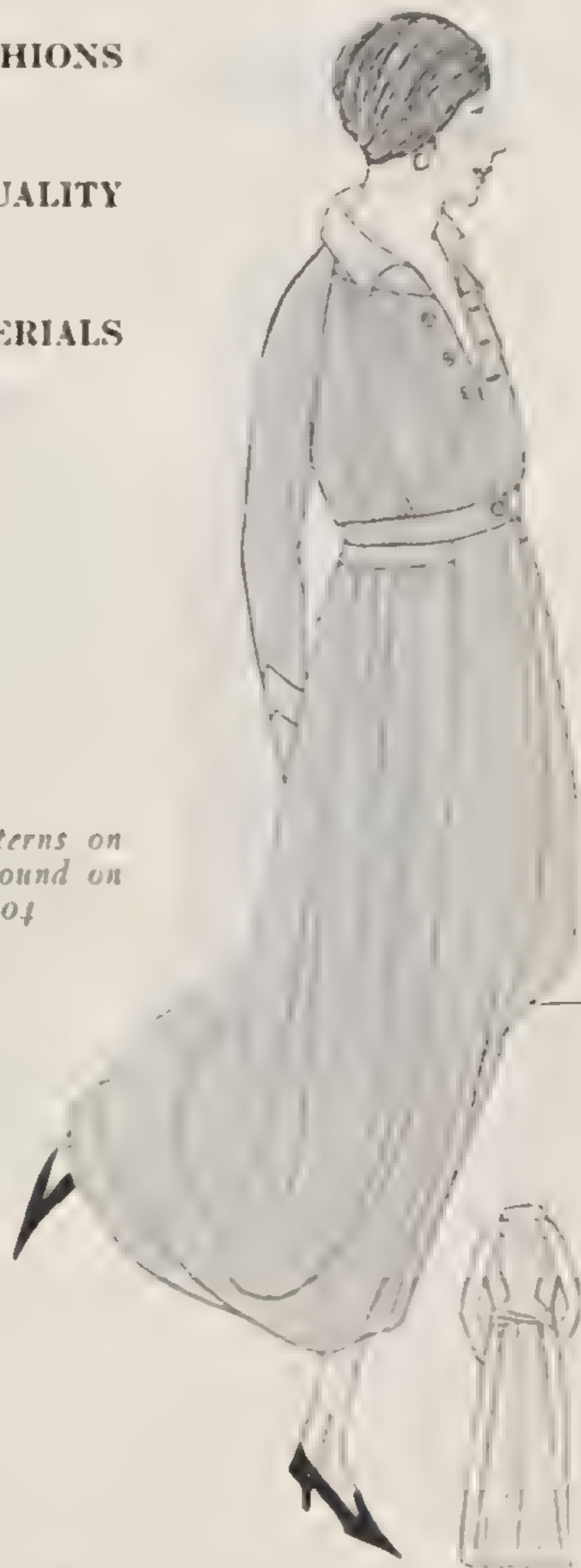
STRAIGHT SLIM LINES,

NARROW BELTS, VESTS,

AND TUNICS ARE WORN



Waist No. S3931; skirt No. S3932. A frock of blue serge has as its sole trimming nickel buttons on both the waist and skirt



Frock No. S3943. This one-piece frock of satin or serge slips on conveniently over the head, and has the new, close, long sleeves



Frock No. S3930. This one-piece frock, with its distinctive girdle, has two collars in its pattern, both of them new and effective

Description of patterns on this page will be found on pages 98 to 104



Waist No. S3768; skirt No. S3769. This two-piece frock may have its overblouse of velvet and its sleeves of satin



Frock No. S3951. Metal threads and fur banding trim a one-piece frock of satin or velvet, which has an overskirt



Waist No. S3928; skirt No. S3929. Very smart are the basque and new collar of this two-piece frock for wool jersey



Waist No. S3947; skirt No. S3948. A frock of blue serge has machine stitching of black silk and a narrow rolled collar

Descriptions of patterns on this page will be found on pages 98 to 104



Waist No. S3735; skirt No. S3736. Tunic and waist are cut in one piece in this gown and may contrast with the skirt



Waist No. S3764; skirt No. S3765. The skirt may be of sand-coloured satin, the overwaist of black



Frock No. S3638. A smoke-coloured frock has the front of the waist and the girdle cut in one piece



Waist No. S3749; skirt No. S3750. This skirt is of crêpe, and the overblouse is made of satin



Waist No. S3860; skirt No. S3861. This two-piece frock is suitable for chiffon velvet and Georgette crêpe or chiffon

FASHION'S FANCY FOR FABRIC COMBINATION

FINDS EXPRESSION IN SEASONABLE FROCKS

A PAGE OF FROCKS IN WHICH TO TAKE TEA

AND OTHERS TO WEAR TO THE FORMAL DINNER



Frock No. S3933. A frock for white satin is trimmed with silver lace and its tunic with silver galloon



Waist No. S3809; skirt No. S3810. A frock of charmeuse made up so as to show the reverse side



Waist No. S3701; skirt No. S3702. Black satin frocks are much worn; this is bead-trimmed



Frock No. S3915. Over a skirt of black chantilly is a draped tunic edged with metal embroidery

Descriptions of patterns on this page will be found on pages 98 to 104



Waist No. S3697; skirt No. S3698. The bodice and overskirt are of satin; the petticoat of lace



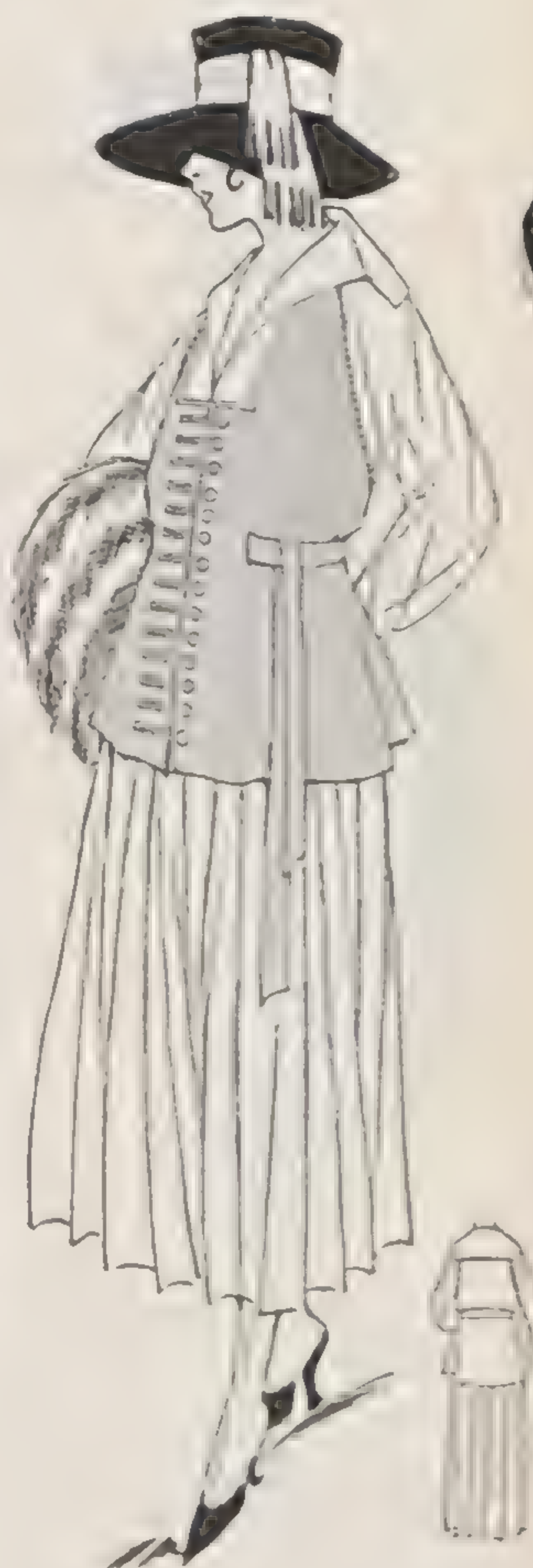
Waist No. S3766; skirt No. S3767. This frock of chiffon-velvet has a Georgette crepe waist front



Frock No. S3626. An underdress of satin has draperies hung from the bodice of brocade



Frock No. S3805. A frock of battleship gray velvet is effectively trimmed with oxidized silver lace



Waist No. S3803; skirt No. S3804. With a one-piece skirt of satin is a velvet overblouse



Frock No. S3545. A frock of old-blue velveteen may have as its sole trimming fur pocket-facings. It has a one-piece collar



Frock No. S3425. Equally successful is this frock in duvetyn or velvet with covered buttons and a belt as its sole trimming



Frock No. S3720. This one-piece plaid frock requires but the simple trimming of buttons which outlines its novel pockets



Waist No. S3617; skirt No. S3618. Over a black satin skirt may be worn a sand-colored overwaist and tunic cut in one piece



Waist No. S3706; skirt No. S3797. This frock of purple duvetyn has a waistcoat of dark blue satin or brocade

TO MAKE THE MORNING FROCK OF SERGE

OR SATIN IS TO INSURE ITS SMARTNESS

Description of patterns on this page will be found on pages 98 to 104



Waist No. S3774; skirt No. S3775. A one-piece skirt adapted to satin or chiffon velvet has a kimono bodice and surplice vest



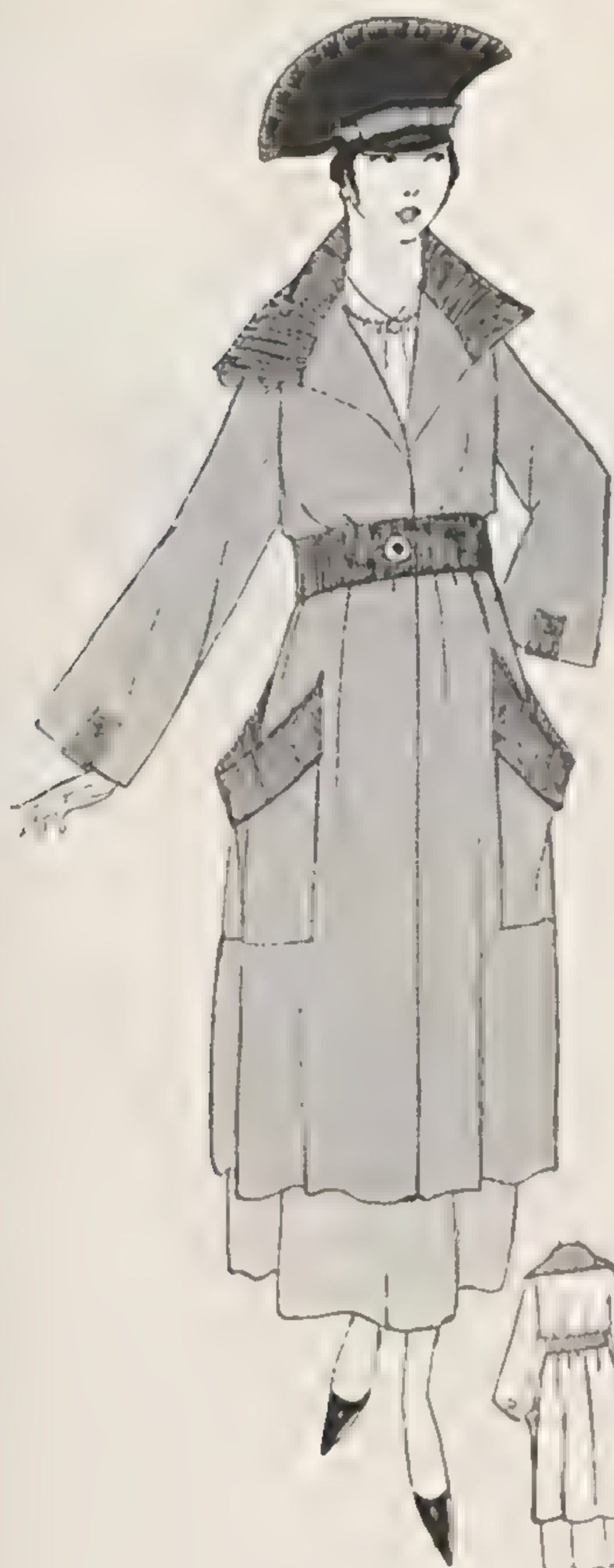
Waist No. S3729; skirt No. S3730. Black velveteen forms this frock and the upper sections of its skirt are of chiffon cloth



Frock No. S3606. A frock of dove-gray duvetyn is embroidered in oxidized silver threads and fastened with silver buttons



Frock No. S3719. A blue serge frock has a peplum, collar, and cuffs in black satin, trimmed with jet buttons and a jet buckle



Coat No. S3873. A top-coat that requires but $3\frac{3}{8}$ yards of 54-inch wide material is trimmed with moiré-striped velvet



Waist No. S3653; skirt No. S3654. A youthful frock has collar and band trimmings cut all in one piece



Waist No. S3737; skirt No. S3738. A pleated skirt, measuring $2\frac{1}{4}$ yards, is worn with a kimono bodice and slips over the head



Coat No. S3874. The sole trimming of this top-coat is the novel and effective way in which the normal waist-line is marked

HERE ONE MAY CHOOSE
BETWEEN TWO TOP-COATS
AND FROM AMONG SIX
TRIM MORNING DRESSES



Waist No. S3850; skirt No. S3851. A coat frock of serge or duvetyn may have its pleated waistcoat of tub satin



Waist No. S3866; skirt No. S3867. A frock for jersey or crêpe de Chine has a skirt with belts cut in one with the side gores



Waist No. S2498; skirt No. S2499. A simple waist and skirt make an excellent morning frock if made of crêpe de Chine



Frock No. S3868. A one-piece frock of velveteen is girdled with metal brocade and trimmed with moleskin

Descriptions of patterns on this page will be found on pages 98 to 104

FIVE OUT OF SIX SKIRTS

ARE POCKETED IN AS MANY

NOVEL AND DECORATIVE WAYS



Blouse No. S3680. Worn with a skirt of Georgette crêpe or chiffon, this blouse would complete a charming afternoon frock



Blouse No. S3489. Waistcoats like this one are to be worn much this autumn. It is attached to a girdle

Descriptions of patterns on this page will be found on pages 98 to 104



Blouse No. S3639. This blouse is suitable for silk jersey or crêpe de Chine

Blouse No. S2880. Equally becoming when worn with the collar snugly buttoned or turned low



Blouse No. S3723. A becoming yoke and arm-holes result from cutting the sleeves in one with the yoke



Blouse No. S3885. The set-in waistcoat may be of embroidered crêpe, the blouse of satin



Blouse No. S3514. A kimono-cut blouse is in one piece with the peplum. The collar fastens surplice fashion



Skirt No. S3884. A new idea is to face the pocket flaps with velvet, or even fur



Skirt No. S3775. A one-piece version of the draped skirt has a bouffant effect



Skirt No. S3927. The belt and under-pocket sections are all in one piece



Skirt No. S3687. A two-piece skirt measures $2\frac{3}{4}$ yards at the hem



Skirt No. S3667. A one-piece skirt hangs from a two-piece pocketed yoke



Skirt No. S3668. A two-piece skirt has pockets cut in one with the back gore



Blouse No. S3450. The ever-becoming surplice line is achieved by the one-piece shawl collar



Blouse No. S3589. A separate blouse of chiffon is trimmed with hand-hem-stitching



Blouse No. S3665. The slashed waistcoat allows the blouse to be slipped on over the head



Blouse No. S3669. A plain tailored shirt has a becoming convertible collar



Blouse No. S3936. The blouse may be of velvet or satin, and chiffon

THE CHARM OF THE BLOUSE,
LIKE THAT OF CLEOPATRA,
LIES IN ITS INFINITE VARIETY

THESE ARE SOME BLOUSES
WHICH ARE FAR FROM
BEING COMMONPLACE

A complete description of these and the following patterns may be found on pages 98 to 104



Blouse No. S3664. A blouse for crêpe or satin may be opened at the side front or centre back



Blouse No. S3811. This is a separate blouse, but one which could complete a costume



Blouse No. S3629. Both overblouse and underblouse are included in this pattern



Blouse No. S3740. Peplum and blouse are cut in one piece to simplify the cutting and making

THUS DOES THE ELABORATE OVERBLOUSE

DIVERSIFY THE HIGH-WAISTED SUIT

SKIRT AND CONVERT IT INTO A FROCK



Blouse No. S3935. This blouse slips on over the head, and is trimmed with a motif worked in metal threads



Blouse No. S3936. With a velvet skirt the peplum blouse of brocade would make a charming afternoon frock



Blouse No. S3934. A Georgette crêpe Russian blouse may be trimmed with filet, or with bands of chiffon

Note.—Descriptions of patterns on this page will be found on pages 98 to 102



Blouse No. S3833. The cut of the collar of the set-in waistcoat and cuffs, is emphasized by contrasting material



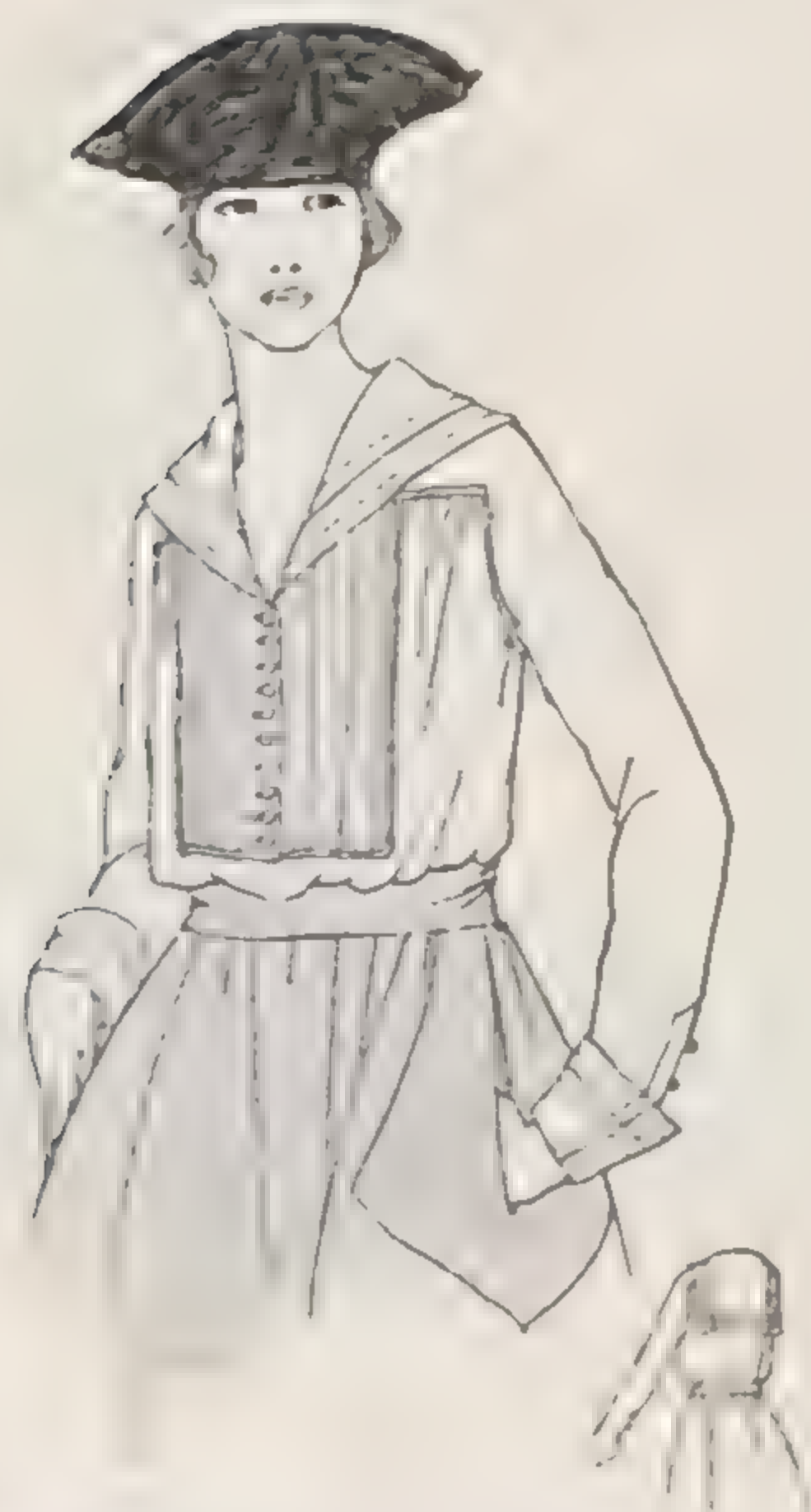
Blouse No. S3681. A Russian blouse would be smart in velveteen with satin trimming, or in crêpe



Blouse No. S3586. A shirt of striped silk shirting has collar, cuffs, and pocket flaps of washable satin



Blouse No. S3662. A separate blouse of satin or crêpe may be effectively trimmed with bands of black velvet



Blouse No. S3834. A tailored shirt may have a set-in vest, hand-tucked like the deep sailor collar



Blouse No. S3630. The peplum and blouse are cut in one piece, and the blouse requires but $3\frac{3}{8}$ yards of material



Blouse No. S3678. The set-in vest, collar, and cuffs are effective if made of crêpe in a contrasting shade



the soup of the epicure



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part of the
enlightened menu*

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This pretty egg, which is useful in the stocking basket, is of enamel over sterling silver, and is filled with all the necessities for taking a stitch in time. It makes a welcome travelling companion; price, \$14



ON HER DRESSING-TABLE

NOTWITHSTANDING the fact that the summer time with its burning suns is scarcely conducive to beauty, it still has one advantage: it is the time for relaxation, and as there is practically nothing to do through the warmest part of the day, even the most energetic woman may allow herself a rest. So important a factor in the care of the person does one beauty specialist consider this rest that she makes it the chief tenet in her religion of beauty. And Marion Harland declares that there ought to be an act of legislature to make all women rest for an hour each day. What a wonderful world it would be were it free from tired, nervous women, and how splendid the coming race!

THE REJUVENATING SIESTA

Those who will allow themselves this daily rest during the summer, will feel the benefit immediately. By autumn, hair, eyes, and skin will be brighter and healthier. The skin, even if it has been slightly burned, is in better condition, and the effects of the sun may be easily repaired. It is to the work of completing what nature has done for her during the summer that the woman who would look her best on the first night of the opera must give particular care. For instance, the hair at this time needs a very good tonic to counteract the effect of returning to close hats and veils. There is a new tonic which made its debut by accident, as it were. A certain woman, advancing in age, who was not content to resign herself to straggly dull locks, obtained a formula from a good physician which she used with remarkable effect; and now, though she has many grandchildren, her hair is glossy, thick, and of a good colour. One could not be selfish with such a find, and so recently the tonic has been put on the market. It is a vital tonic for the hair, making it lustrous and increasing in growth; and it is a splendid preventive of falling hair for men. It will not discolour the hair, and is a reconstructor of the cells, invigorating them and cleansing the scalp. This latter point is an important one, as too frequent washing does not promote the growth of the hair, and yet the scalp should be kept clean. This tonic is put up in a very attractive bottle, and may be bought for \$2. It comes in a larger plainer bottle, especially put up for men, \$3.

Many women are returning to town feeling very enthusiastic over a new rouge which, even in the hot weather, may be applied in the morning and not require renewing for the entire day. It survives the

most strenuous sports, including sea bathing but, despite its enduring qualities, it is easily removed at any time by the use of a little cream, oil, or grease of any kind. This rouge is the result of two years' study at a reliable laboratory, and is a simple and pure rouge of vegetable origin which does not dry the skin and is considered not only harmless, but actually beneficial. Although the basis of the rouge is the purest sweet almond oil, it goes on perfectly dry. It makes an ideal lip rouge, too; and a lip rouge, being permanent without being disagreeably greasy, is far more satisfactory than are lip pencils. This undetectable rouge may be bought in a jar for \$1, and if the directions which accompany it are carefully followed, it should last one year.

One specialist has successfully made up a lotion that is most effective in helping to remove a double chin and also puffiness under the eyes. The lotion is said to contain a wonderfully rejuvenating and astringent powder which refines the pores and which, by hardening the muscles of the face and neck, makes the skin firm. This lotion may be bought in a flacon for \$3, and is accompanied by directions.

THE CARE OF THE MOUTH

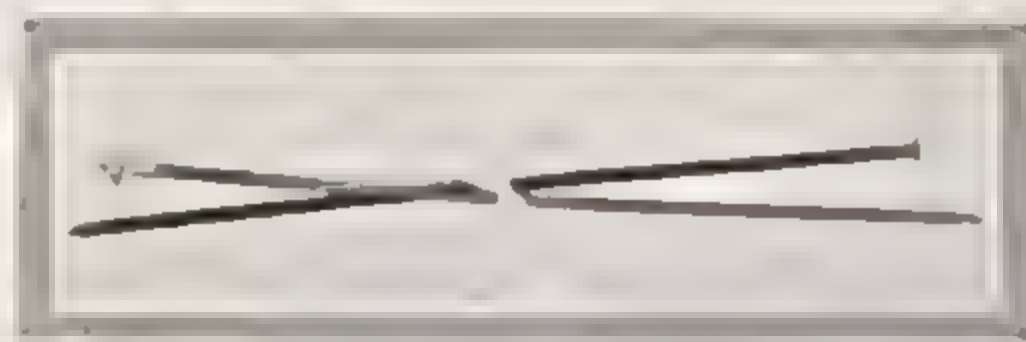
And now scientists have decided that all the ills to which flesh is heir emanate from the mouth; and, in consequence, much thought is given to keeping the mouth healthy. This of necessity includes clean sound teeth and gums, and much attention to their care. The disease of the mouth most to be dreaded is pyorrhea, an inflammation of the tissues surrounding the teeth. There is a powder now in use which is invaluable in preventing or treating this disease in its various phases. It should be used as a preventive measure, by young and old alike, and may be bought for \$1 a flacon.

A novelty in a perfume and perfume-holder has lately arrived from Paris. The outer carrier is a cube-like box in the tricolor and the lid is topped with a brass military button. Inside the box is a tall bottle of perfume, sweet and insistent. The stopper of the bottle is in glass in the tricolor. Around the bottle is pleated a gay little plaid handkerchief. The price of this attractively-boxed new perfume is \$3.75.

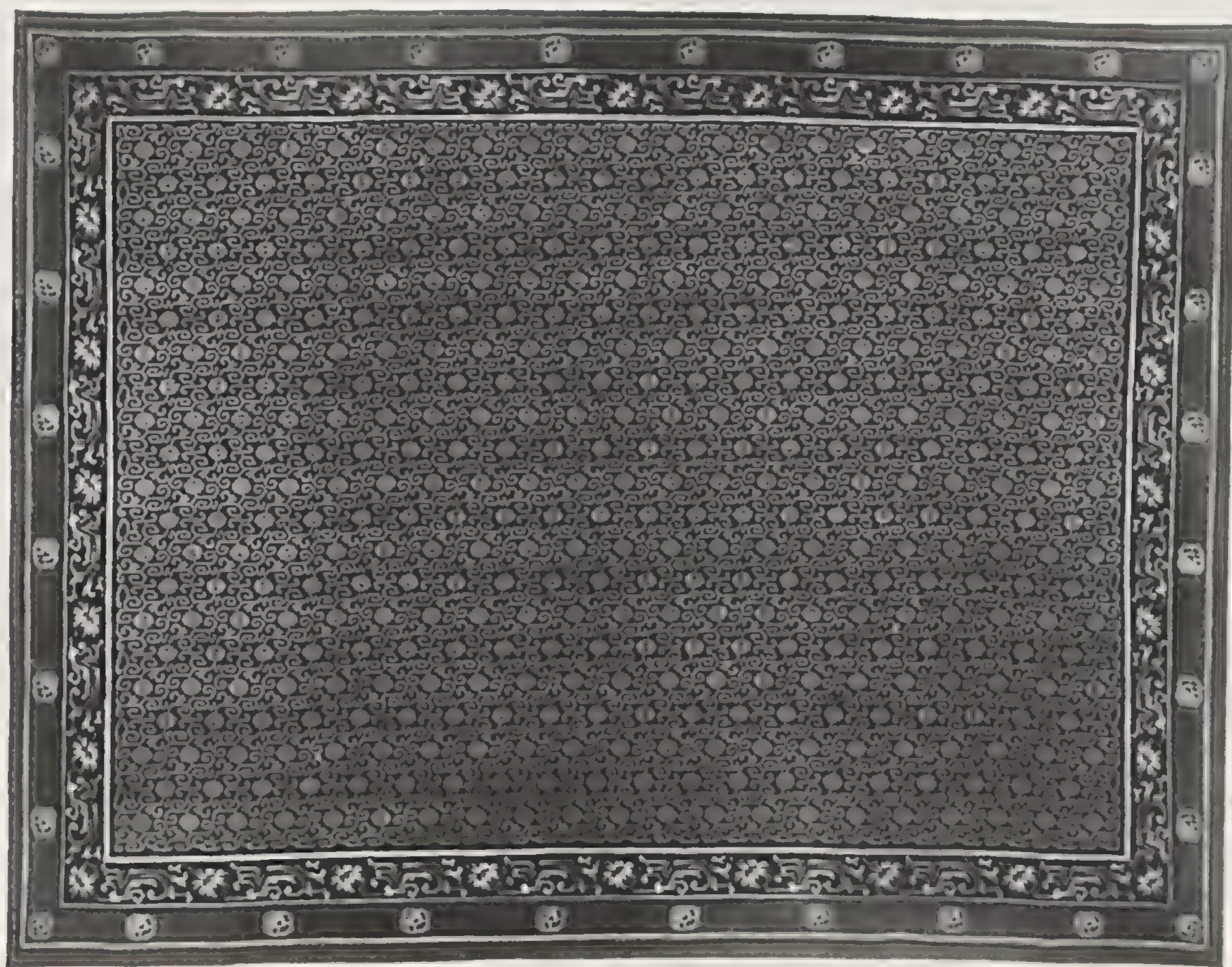
Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped envelope for reply, and state page and date of issue of Vogue where the articles are shown.



This cover guards the bedside glass; with the wooden saucer, \$2.25; hand-painted tumbler, \$1.25



These knitting needles of shell with enamelled tips seem to make the work less arduous; \$4.50 a pair



The strong Chinese feeling in this conventionalized design is emphasized by the colors employed—gray-blue on a deep blue ground, the bold touches of yellow and brown in the border completing the unusual and decorative effect.

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THE declaration of war three years ago found Houlgate at its loveliest, thronged with Parisians and representatives from almost every part of the globe, leading the life that is only possible in a French watering-place. In one brief hour the tragic change came; with the fast-fleeing crowds all the subtle charm of the resort vanished, and in its place remained that grim spectre, Death. For scarcely had the horrified men and women left to answer their country's call, before the refugees, the wounded, and the dying were pouring into the hotels, which were hastily converted into emergency hospitals.

The nurses were soon so overwhelmed with work that it was impossible to look after the typhoid cases which had been isolated in one of the outer buildings. It was at this crisis that two young girls stepped in and assumed the arduous task. They belonged to the resident American colony, and had remained in their villa during those first days of horror to see where they could be of service.

But the situation grew daily more desperate; not only must the sick be cared for, but also the innocent, unoffending, and helpless women and children who, in addition to enduring the horrors and bereavements of war, were without sufficient food or proper shelter. By this time the resources of the government, as well as those of private individuals, had been strained to the utmost, and it was the father of these young girls who came to the rescue. He made the practical suggestion that his daughters take a much needed rest by returning to America, where they might tell of the urgent needs of the suffering Europeans.

THE ORIGIN OF THE SOCIETY

And so the Misses Gladys and Elizabeth Hollingsworth returned to their native land; and as they were young girls they naturally sought other young girls, and first told their story at a school up on the Hudson. And it was here that there sprang into life a new society for war relief which is one of the best organizations of its kind, and is known under the title of the American Girls Aid.

The principal aim of the society was to collect clothing for the victims of the European war in France; but as each new need arose this courageous group of workers made renewed effort, and thus increased their usefulness in so many directions that, since its organization in October, 1914, the American Girls Aid has shipped 9,261 cases of relief supplies, consisting of 1,852,200 articles, which have clothed 308,700 persons. These relief supplies amount to over \$1,000,000 in value. The committee has remained small, consisting of the originators: Miss Gladys Hollingsworth, chairman; Miss Elizabeth Hollingsworth, Mrs. Gaston Pinto, their sister, and Mr. Seton Post, junior, who is treasurer. But they have accomplished phenomenal work under the auspices of the American Chamber of Commerce of Paris, and with the approval and sympathy of the Belgian Relief Committee. At the headquarters in New York, 293 Fifth Avenue, may be found supplies of wool, woollen goods, socks, and all requisites necessary for supplying babies, children, women and men with such gar-

ments as are used in France. The way in which the manufacturers have responded to the call by making especially low prices for these materials has been gratifying to the committee. They have thus enabled the American Girls Aid to keep their co-operating committees supplied with materials, as well as those individuals who desire to aid in the work of sending help to the war sufferers.

Another branch of the work at the headquarters has been the establishing of a shop where articles made by the blind refugees and destitute women of France are on sale. The worthy object of this work is to make them self-supporting, and the society has in its rooms a wonderful collection of fine French lingerie, as well as the latest models in blouses, children's dresses, petticoats, and handkerchiefs. It has also hand bags of leather, velvet, and silk; beaded bags, artificial flowers, sofa cushions, silk sweaters, toys, dolls, and souvenirs of the trenches, made by the soldiers. Among the souvenirs on sale are rings made from exploded shells, pencils made from cartridges, inkwells, bracelets, and pendants of cathedral glass.

In France the American Girls Aid is establishing a hospital unit for French and American soldiers,—a "godmother" plan whereby American women can support, for the sum of six dollars a month, one of the many orphan and destitute children from the invaded portions of France and Belgium. This is indeed a wonderful and far-reaching work, and one of its most appealing missions is the support of a sanitarium which cares for hundreds of boys between the ages of twelve and fifteen who have been exposed to conditions which produce tubercular tendencies. These boys would become permanently consumptive were they not cared for promptly, and the American Girls Aid has been appealed to by a cable from Paris to take up the work of raising money in the United States to save these boys for their country.

WORK FOR THE REFUGEES

In every direction there are evidences of the splendid work accomplished by this committee alone; but a word must be said about one of the society's most important branches, the *vestiaire* opened in Paris by Mrs. Pinto, who was Miss Ruth Hollingsworth. Here the clothing is distributed, and material is given out to be made into clothing by poor women who have no other means of earning money. Mrs. Pinto has the privilege, a privilege often heart-breaking in its tragic significance, of coming into direct contact with those whom she helps; and many are the unforgettable incidents of the day's work. One of these occurred when a number of little orphaned children from the invaded sections had been brought in to be clothed: a tiny girl espied a doll on a shelf, and so great was the look of longing in her eyes that one of the ladies asked her whether she would like to have it.

"Oh yes," was the reply, "for I can give it to Jeanne!" Now, Jeanne was the little sister whom a shell had struck, and who lay on a hospital cot; but as the doll was brought in, a look of joy illumined the little face, and stretching out her arms she clasped it to her—and no further sound of suffering escaped her lips. She died with the doll clasped in her arms.



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PATTERN DESCRIPTIONS

The descriptions for the patterns illustrated on pages 83 to 92 are given in full below; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across

PATTERNS ON PAGE 83

COAT NO. S3551; SKIRT NO. S3552.—For the coat in medium size: $5\frac{1}{2}$ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $3\frac{1}{2}$ yards of 54-inch material. The skirt is 36 inches long from the normal waistline and $3\frac{1}{2}$ yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. S3824; FROCK NO. S3825.—For the coat in medium size: $3\frac{3}{4}$ yards of 40-inch material; 6 buttons. Size, 34 to 40 inches bust measure. Price, 50 cents. For the frock in medium size: $4\frac{1}{2}$ yards of 54-inch material; 10 buttons. The skirt is 36 inches long and 2 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

COAT NO. S3937; SKIRT NO. S3938.—For the coat in medium size: $3\frac{1}{4}$ yards of 54-inch material; $\frac{5}{8}$ of a yard of 40-inch material for making the collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $1\frac{5}{8}$ yards of 54-inch material. The skirt is 37 inches long and $1\frac{1}{2}$ yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. S3941; SKIRT NO. S3942.—For the coat in medium size: $2\frac{1}{2}$ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $1\frac{1}{2}$ yards of 54-inch material. The skirt is 36 inches long and $1\frac{1}{2}$ yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. S3939; SKIRT NO. S3940.—For the coat in medium size: $4\frac{1}{2}$ yards of 40-inch material; $\frac{5}{8}$ of a yard of 36-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $2\frac{1}{2}$ yards of 40-inch material; $\frac{1}{2}$ of a yard of 36-inch material for trimming. The skirt is 36 inches long and $1\frac{3}{4}$ yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 84

FROCK NO. S3952.—For the frock in medium size: 5 yards of 40-inch material; $\frac{1}{4}$ of a yard of 40-inch material for collar. The skirt is 36 inches long and $2\frac{1}{2}$ yards wide. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. S3949.—For the frock in medium size: $5\frac{1}{4}$ yards of 40-inch material; $\frac{1}{4}$ of a yard of 36-inch material for collar. The skirt is 36 inches long and $1\frac{3}{4}$ yards wide. Sizes, 34 to 40 inches bust measure. Price, \$1.

COAT NO. S3789; SKIRT NO. S3790.—For the coat in medium size: $3\frac{1}{4}$ yards of 54-inch material; $\frac{5}{8}$ of a yard of 40-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and $2\frac{3}{4}$ yards wide at the hem. For the skirt in medium size: $1\frac{3}{8}$ yards of 54-inch material without nap. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. S3661.—For the coat in medium size: $5\frac{1}{4}$ yards of 42-inch material. Sizes, 34 to 40 inches bust measure. Price, \$1.

COAT NO. S3712; SKIRT NO. S3713.—For the coat in medium size: $3\frac{1}{4}$ yards of 40-inch material; $\frac{1}{2}$ yard of 42-inch contrasting material will be needed for the collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and $2\frac{1}{4}$ yards wide at the hem. For the skirt in medium size: $3\frac{1}{4}$ yards of 40-inch material; $\frac{7}{8}$ of a yard of 2-inch belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. S3684; SKIRT NO. S3685.—For the coat in medium size: $3\frac{3}{8}$ yards of 40-inch material; $\frac{1}{2}$ of a yard of 40-inch material for collar and cuff facings. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $2\frac{3}{8}$ yards of 40-inch material. The skirt is 36 inches long and $2\frac{1}{4}$ yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. S3754; SKIRT NO. S3755.—For the coat in medium size: $3\frac{3}{8}$ yards of 40-inch material; $\frac{5}{8}$ of a yard of 40-inch material for collar and cuff facing. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and $2\frac{1}{4}$

yards wide at the hem. For the skirt in medium size: $3\frac{1}{4}$ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. S3762; SKIRT NO. S3763.—For the coat in medium size: $3\frac{3}{8}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 22-inch material for the collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and $2\frac{1}{4}$ yards wide at the hem. For the skirt in medium size: 3 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. S3950.—For the frock in medium size: $3\frac{3}{4}$ yards of 40-inch material; $2\frac{7}{8}$ yards of 40-inch material for underskirt and for trimming. The skirt is 36 inches long and $1\frac{3}{8}$ yards wide. Sizes, 34 to 40 inches bust measure. Price, \$1.

PATTERNS ON PAGE 85

WAIST NO. S3770; SKIRT NO. S3771.—For the waist in medium size: $1\frac{1}{8}$ yards of 40-inch material; $\frac{1}{2}$ yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and $2\frac{1}{2}$ yards wide at the hem. For the skirt in medium size: $2\frac{1}{2}$ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. S3776.—For the frock in medium size: $4\frac{1}{4}$ yards of 40-inch material; $\frac{1}{2}$ yard of 36-inch material for vest; 1 yard of 40-inch material for underwaist. The skirt is 36 inches long and $2\frac{1}{2}$ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. S3721.—For the frock in medium size: 4 yards of 54-inch material or $5\frac{1}{4}$ yards of 40-inch material; $\frac{5}{8}$ of a yard of 27-inch material for collar and cuff facing; $1\frac{1}{8}$ yards of 27-inch lining for the frock. The skirt is 36 inches long and $2\frac{3}{8}$ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. S3784; SKIRT NO. S3785.—For the waist in medium size: $\frac{5}{8}$ of a yard of 40-inch material for overblouse; $1\frac{3}{8}$ yards of 40-inch material for underblouse and sleeves; $\frac{7}{8}$ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2 yards wide at the hem. For the skirt in medium size: $2\frac{1}{2}$ yards of 40-inch material for underskirt; $2\frac{3}{8}$ yards of 40-inch material for tunic. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. S3864.—For the frock in medium size: $4\frac{1}{4}$ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line, and measures 2 yards wide at the lower edge. Price, \$1.

WAIST NO. S3931; SKIRT NO. S3932.—For the waist in medium size: $\frac{3}{8}$ of a yard of 42-inch material; $1\frac{1}{8}$ yards of 36-inch material for sleeves; $\frac{1}{4}$ of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $3\frac{1}{4}$ yards of 42-inch material. The skirt is 36 inches long and $2\frac{1}{2}$ yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. S3943.—For the frock in medium size: 4 yards of 40-inch material; $\frac{5}{8}$ of a yard of 36-inch material for making the collar and cuffs of the dress. The skirt is 36 inches long and 2 yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, \$1.

FROCK NO. S3930.—For the frock in medium size: $5\frac{1}{4}$ yards of 40-inch material; $\frac{5}{8}$ of a yard of 40-inch material for round collar and cuffs; $\frac{1}{4}$ of a yard of 40-inch material for surplice collar and cuffs. The skirt is 36 inches long and $2\frac{1}{4}$ yards wide. Sizes, 34 to 40 inches bust measure. Price, \$1.

PATTERNS ON PAGE 86

WAIST NO. S3768; SKIRT NO. S3769.—For the waist in medium size: $2\frac{1}{4}$ yards of 40-inch material; $\frac{5}{8}$ of a yard of 36-inch material for collar and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $2\frac{3}{8}$ yards of 40-inch material. The skirt is 36 inches long and $1\frac{3}{4}$ yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. S3951.—For the frock in medium size: $3\frac{3}{8}$ yards of 40-inch material for underdress and sleeves; $2\frac{1}{2}$ yards of 36-inch material for overdress and yoke.

(Continued on page 100)



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PATTERN DESCRIPTIONS

(Continued from page 98)

The skirt is 36 inches long and $2\frac{3}{4}$ yards wide. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. S3928; SKIRT NO. S3929.—For the waist in medium size: $1\frac{1}{4}$ yards of 54-inch material; $\frac{3}{4}$ of a yard of 36-inch material for collar and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $1\frac{1}{4}$ yards of 54-inch material. The skirt is 36 inches long and $1\frac{1}{2}$ yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. S3947; SKIRT NO. S3948.—For the waist in medium size: $1\frac{1}{4}$ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $3\frac{1}{4}$ yards of 40-inch material. The skirt is 36 inches long and $1\frac{1}{4}$ yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. S3735; SKIRT NO. S3736.—For the waist in medium size: 3 yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $2\frac{1}{2}$ yards of 40-inch material. The skirt is 36 inches long and $1\frac{1}{4}$ yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. S3764; SKIRT NO. S3765.—For the waist in medium size: 3 yards of 27-inch material; $\frac{1}{2}$ yard of 36-inch material for collar, cuffs, and pockets. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $2\frac{3}{4}$ yards of 40-inch material. The skirt is 36 inches long and $2\frac{1}{2}$ yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. S3638.—For the frock in medium size: $8\frac{1}{2}$ yards of 40-inch material. The skirt is 36 inches long and $3\frac{1}{2}$ yards wide. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. S3749; SKIRT NO. S3750.—For the waist in medium size: $2\frac{1}{2}$ yards of 36-inch material; $\frac{7}{8}$ of a yard of $4\frac{1}{2}$ -inch banding; $1\frac{1}{4}$ yards of $2\frac{1}{4}$ -inch banding; $1\frac{1}{4}$ yards of 27-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 3 yards wide at the hem. For the skirt in medium size: $3\frac{3}{4}$ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. S3860; SKIRT NO. S3861.—For the waist in medium size: $1\frac{1}{4}$ yards of 40-inch material; $2\frac{3}{4}$ yards of 18-inch all-over lace. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $2\frac{1}{2}$ yards of 40-inch material. The skirt is 36 inches long and $2\frac{1}{4}$ yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 87

FROCK NO. S3933.—For the frock in medium size: $6\frac{1}{8}$ yards of 36-inch material; $1\frac{1}{4}$ yards of 45-inch net; $\frac{3}{8}$ of a yard of 72-inch net; $2\frac{1}{4}$ yards of $11\frac{1}{4}$ -inch lace; $2\frac{1}{2}$ yards of 12-inch lace; $\frac{7}{8}$ of a yard of 36-inch material for lining. The skirt is 36 inches long and $2\frac{1}{2}$ yards wide. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. S3809; SKIRT NO. S3810.—For the waist in medium size: 2 yards of 40-inch material; $\frac{3}{4}$ of a yard of 36-inch material for undersleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $3\frac{1}{2}$ yards of 40-inch material; $1\frac{1}{4}$ yards of 36-inch material for facing. The skirt is 36 inches long and 2 yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. S3701; SKIRT NO. S3702.—For the waist in medium size: 1 yard of 40-inch material; $\frac{3}{4}$ of a yard of 40-inch material for lining; $\frac{3}{4}$ of a yard of 40-inch tulle for kimono sleeve and shoulder drapery. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 3 yards wide at the hem. For the skirt in medium size: $3\frac{1}{4}$ yards of 40-inch material, $\frac{3}{8}$ of a yard of jet trimming. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. S3915.—For the frock in medium size: 1 yard of 40-inch material; $1\frac{1}{2}$ yards of 36-inch net; 3 yards of 29-inch lace flouncing; 3 yards of 15-inch flouncing; 2 yards of 16-inch flouncing; $1\frac{1}{4}$ yards of $2\frac{1}{2}$ -inch banding; $\frac{1}{2}$ of a yard of 36-inch tulle. The skirt is 36 inches long and 3 yards wide. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. S3697; SKIRT NO. S3698.—For the waist in medium size: $\frac{3}{4}$ of a yard of 40-inch material for bodice; $\frac{3}{4}$ of a yard of 36-inch material for lining; 1 yard of $3\frac{1}{2}$ -inch lace; 1 yard of $7\frac{1}{2}$ -inch lace; 2 yards of 7-inch lace. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the

skirt in medium size: $2\frac{1}{2}$ yards of 40-inch lace; 1 yard of 32-inch lace; 2 yards of 40-inch material. The skirt is 36 inches long and $2\frac{1}{2}$ yards wide. Sizes, 24 to 30 inches waist measure, 35 to 40 inches hip measure. Price, 50 cents.

WAIST NO. S3766; SKIRT NO. S3767.—For the waist in medium size: $1\frac{1}{4}$ yards of 40-inch material; $1\frac{1}{4}$ yards of 36-inch material for underwaist, collar, and belt. $3\frac{1}{2}$ yards of 36-inch material for pleating. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and $2\frac{1}{4}$ yards wide at the hem. For the skirt in medium size: $3\frac{3}{4}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 36-inch chiffon for apron. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; Price, 50 cents.

FROCK NO. S3626.—For the frock in medium size: $2\frac{3}{4}$ yards of 40-inch material; $\frac{3}{4}$ of a yard of 40-inch material for bodice and plain section; $2\frac{3}{4}$ yards of 36-inch material for girdle and drapery. The skirt is 35 inches long and $1\frac{1}{4}$ yards wide. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. S3805.—For the frock in medium size: $4\frac{3}{4}$ yards of 40-inch material; 5 yards of lace 10 inches wide. The skirt is 36 inches long and 3 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. S3803; SKIRT NO. S3804.—For the waist in medium size: $2\frac{1}{2}$ yards of 40-inch material; $\frac{1}{2}$ yard of trimming; $2\frac{1}{2}$ yards of 36-inch material for underwaist. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and $3\frac{3}{4}$ yards wide. For the skirt in medium size: $3\frac{3}{4}$ yards of 42 or 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

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FROCK NO. S3545.—For the frock in medium size: $4\frac{1}{4}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 40-inch material for collar; $\frac{3}{4}$ of a yard of 36-inch material for lining. The skirt is 36 inches long and $2\frac{1}{2}$ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. S3425.—The skirt is 37 inches long and $2\frac{3}{4}$ yards wide at the hem. For the frock in medium size: $5\frac{1}{4}$ yards of 36-inch material; $1\frac{1}{4}$ yards of 36-inch material for collar facing; $1\frac{1}{4}$ yards of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. S3720.—For the frock in medium size: $6\frac{1}{4}$ yards of 40-inch material; $\frac{1}{4}$ of a yard of 40-inch material for collar; $\frac{7}{8}$ of a yard of 36-inch lining. The skirt measures 3 yards at the lower edge, including pleats. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. S3617; SKIRT NO. S3618.—For the waist in medium size: $3\frac{3}{4}$ yards of 40-inch material; 1 yard of banding for panel trimming; $\frac{7}{8}$ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2 yards wide at the hem. For the skirt in medium size: $2\frac{1}{2}$ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. S3796; SKIRT NO. S3797.—For the waist in medium size: $2\frac{1}{4}$ yards of 40-inch material; $\frac{7}{8}$ of a yard of 36-inch material for lining; $\frac{3}{8}$ of a yard of 36-inch material for top collar; $1\frac{1}{4}$ yards of narrow ribbon for belt. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and $2\frac{1}{4}$ yards wide at the hem. For the skirt in medium size: 3 yards of 40-inch material; $\frac{3}{8}$ of a yard of 40-inch contrasting material for pockets. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. S3774; SKIRT NO. S3775.—For the waist in medium size: 2 yards of 40-inch material; $\frac{3}{4}$ of a yard of 27-inch material if waist is cut with seam at centre back; $\frac{5}{8}$ of a yard of 40-inch material for collar and cuffs; $\frac{7}{8}$ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and $1\frac{1}{4}$ yards wide at the hem. For the skirt in medium size: $2\frac{3}{4}$ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. S3729; SKIRT NO. S3730.—For the waist in medium size: 2 yards of 40-inch material; $\frac{3}{4}$ of a yard of 27-inch material for trimming; $1\frac{1}{4}$ yards of 27-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and $2\frac{1}{4}$ yards wide at the hem. For the skirt in medium size: $2\frac{3}{4}$ yards of 40-inch material; $1\frac{1}{4}$ yards of 36-inch material for trimming. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. S3696.—For the frock in (Continued on page 102)



Resinol Soap

certainly ended *my*
complexion worries

Skins clogged with cosmetics, irritated by rubbing and kneading, or parched by harsh, ill-made—though often costly—soaps, simply *cannot* be really attractive. All that most skins need to bring out their *natural* beauty, to make them clear, fresh and charming is the regular use of Resinol Soap.

This is, first of all, an exceptionally pure and cleansing toilet soap, free from anything which could harm the most delicate complexion. But to it is added just enough of the gentle Resinol medication to offset the effects of neglect or improper treatment, and to keep the skin healthy—free from redness, roughness and blotches.

To adopt Resinol Soap is usually to find one's complexion problems promptly and agreeably solved.

Yet, with all this, Resinol Soap costs but twenty-five cents a cake—little enough when compared with what is often charged for other choice soaps, but sufficient to insure the utmost refinement of manufacture, the utmost satisfaction in use. A week's trial should suffice to make Resinol Soap your favorite.

It is excellent, too, as a shampoo, for the bath, and for a baby's delicate skin.

Resinol Soap is sold by all druggists and dealers in toilet goods.

PATTERN DESCRIPTIONS

(Continued from page 100)

medium size: $5\frac{1}{4}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 27-inch contrasting material for collar; 3 buttons; $1\frac{1}{4}$ yards of 27-inch lining. The skirt is 36 inches long and $2\frac{3}{8}$ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. S3719.—For the frock in medium size: $4\frac{1}{2}$ yards of 36-inch material without nap; $5\frac{1}{4}$ yards of 36-inch material with nap; $1\frac{1}{2}$ yards of 36-inch material for collar, cuffs, belt, and peplum; $\frac{3}{8}$ of a yard of 36-inch lining. The skirt measures $2\frac{1}{2}$ yards at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

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COAT NO. S3873.—For the coat in medium size: $3\frac{3}{4}$ yards of 54-inch material; $\frac{3}{8}$ of a yard of 40-inch material for trimming. The coat is 46 inches long and $2\frac{3}{8}$ yards wide. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. S3653; SKIRT NO. S3654.—For the waist in medium size: $1\frac{3}{4}$ yards of 36-inch material; 1 yard of 36-inch contrasting material for collar, straps, and belt; $1\frac{1}{8}$ yards of 27-inch lining; 2 buttons. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, 50 cents. The skirt is 36 inches long and $3\frac{3}{8}$ yards wide at the hem. For the skirt in medium size: $4\frac{1}{2}$ yards of 36-inch material. Sizes, 16 and 18 years, 24 and 26 inches waist measure. Price, 50 cents.

WAIST NO. S3737; SKIRT NO. S3738.—For the waist in medium size: $2\frac{1}{4}$ yards of 40-inch material; $\frac{1}{4}$ of a yard for vest; $\frac{3}{8}$ of a yard of 36-inch material for lining; $2\frac{1}{4}$ yards of trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and $2\frac{1}{4}$ yards wide at the hem. For the skirt in medium size: $2\frac{1}{2}$ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. S3874.—For the coat in medium size: $5\frac{1}{4}$ yards of 54-inch material. The coat is 47 inches long and $3\frac{3}{4}$ yards wide. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. S3850; SKIRT NO. S3851.—For the waist in medium size: $2\frac{3}{4}$ yards of 36- or 40-inch material; $\frac{3}{8}$ of a yard of 36-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $3\frac{3}{8}$ yards of 36- or 40-inch material. The skirt is 36 inches long from the normal waist-line and measures $2\frac{1}{2}$ yards at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. S3866; SKIRT NO. S3867.—For the waist in medium size: 2 yards of 36-inch material; 1 yard of 27-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 4 yards of 40-inch-wide material. The skirt is 36 inches long from the normal waist-line and measures $2\frac{1}{2}$ yards at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. S2498; SKIRT NO. S2499.—For the waist in medium size: $2\frac{1}{4}$ yards of 36-inch material; $\frac{1}{2}$ yard of 36-inch material for tie; $\frac{3}{8}$ of a yard of contrasting material for the bias bands on collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and $2\frac{1}{4}$ yards wide at the hem. For the skirt in medium size: 3 yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. S3868.—For the frock in medium size: $5\frac{1}{4}$ yards of 40-inch material; $1\frac{1}{2}$ yards of 3-inch lace. The skirt is 36 inches long and $2\frac{1}{4}$ yards wide. Sizes, 34 to 40 inches bust measure. Price, \$1.

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BLOUSE NO. S3680.—For the blouse in medium size: $2\frac{3}{4}$ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. S3639.—For the blouse in medium size: 3 yards of 40-inch material; $\frac{1}{4}$ of a yard of 40-inch material for girdle, cuffs, and trimming; 32 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. S3489.—For the blouse in medium size: $2\frac{3}{4}$ yards of 36-inch material; 1 yard of 36-inch material for vest, collar, cuffs, and girdle; $\frac{3}{8}$ of a yard of 36-inch lining; $1\frac{3}{4}$ yards of ribbon for tie. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. S2880.—For the blouse in medium size: $2\frac{1}{2}$ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. S3723.—For the blouse in medium size: $2\frac{3}{8}$ yards of 36-inch material; $\frac{3}{8}$ of a yard of 36-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. S3885.—For the blouse in medium size: $2\frac{3}{8}$ yards of 36-inch material; $\frac{3}{8}$ of a yard of 36-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. S3514.—For the blouse in medium size: $1\frac{3}{8}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 40-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. S3884.—For the skirt in medium size: $2\frac{3}{4}$ yards of 40-inch material; $\frac{1}{4}$ of a yard of 27-inch material for pocket-facing. The skirt is 36 inches long and $2\frac{1}{4}$ yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. S3775.—For the skirt in medium size: $2\frac{3}{8}$ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and $1\frac{3}{4}$ yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. S3927.—For the skirt in medium size: $2\frac{1}{2}$ yards of 54-inch material. The skirt is 36 inches long and 2 yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. S3687.—For the skirt in medium size: $3\frac{3}{4}$ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and $2\frac{1}{4}$ yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. S3667.—For the skirt in medium size: $4\frac{1}{4}$ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. The skirt is 36 inches long and $2\frac{1}{2}$ yards wide at the hem. Price, 50 cents.

SKIRT NO. S3668.—The skirt is 36 inches long and measures $2\frac{1}{2}$ yards at the hem. For the skirt in medium size: $3\frac{3}{4}$ yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

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BLOUSE NO. S3450.—For the blouse in medium size: $2\frac{3}{4}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 45-inch material for trimming; 1 yard of $\frac{1}{2}$ -inch insertion. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. S3589.—For the blouse in medium size: $2\frac{3}{4}$ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. S3665.—For the blouse in medium size: 2 yards of 40-inch material; $1\frac{1}{4}$ yards of 36-inch material for pleated ruffles, collar, cuffs, and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. S3669.—For the blouse in medium size: $2\frac{1}{4}$ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. S3936.—For the blouse in medium size: $2\frac{1}{2}$ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. S3664.—For the blouse in medium size: 2 yards of 36-inch material; $1\frac{1}{2}$ yards of contrasting material for the collar, cuffs, and vest; $\frac{3}{8}$ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. S3811.—For the blouse in medium size: $1\frac{3}{4}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 36- or 40-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. S3629.—For the blouse in medium size: $1\frac{3}{4}$ yards of 40-inch material for underwaist; $1\frac{1}{2}$ yards of 40-inch material for overblouse; $3\frac{3}{4}$ yards of narrow trimming; $\frac{3}{8}$ of a yard of 40-inch material for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. S3740.—For the blouse in medium size: $2\frac{3}{4}$ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

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BLOUSE NO. S3935.—For the blouse in medium size: $2\frac{3}{4}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 40-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

(Continued on page 112)



Mrs. Vernon Castle calls this dress with the demure little apron, her "milk-maid frock." It is made of Gilt Edge Poplin, "just perfect for a little plaited style like this," she says. The color is light peacock, the trimming of "Satin Militaire" is precisely the same shade, while white organdy makes the collar and cuffs.

MRS. VERNON CASTLE'S newest dress is always a subject of breathless interest. "Isn't she a wonder at it!" you exclaim, as you appreciate every faultless detail, for Mrs. Castle takes the greatest pleasure in designing every dress she wears.

"My inspiration begins with the material," says Mrs. Castle. "First the perfect material in precisely the color I covet, and then the style and all the details of trimming and accessories just piece themselves together. In Corticelli Dress Silks I invariably find wonderful textures and exquisite colors to inspire me for every type of dress I need."

To make sure of getting exactly the same poplin which Mrs. Castle chose for her "milk-maid" frock, ask for Corticelli "Gilt Edge Poplin." It comes in ever so many new shades.

You will find Corticelli Dress Silks in your own town or city. If your store has not a complete exhibition of the newest colors and favorite weaves for fall, please write us.

Attractive Folder describing the full line of Corticelli Dress Silks and including several portraits of Mrs. Castle, will be mailed on request, if you will mention your store's name. Corticelli Silk Mills, 32 Nonotuck Street, Florence, Mass. Makers of Corticelli Spool Silk, the famous Corticelli Mercerized Cordonnet Cotton and Embroidery Cottons and the new Corticelli Yarns.

CORTICELLI DRESS SILKS

The Vogue of Community Plate

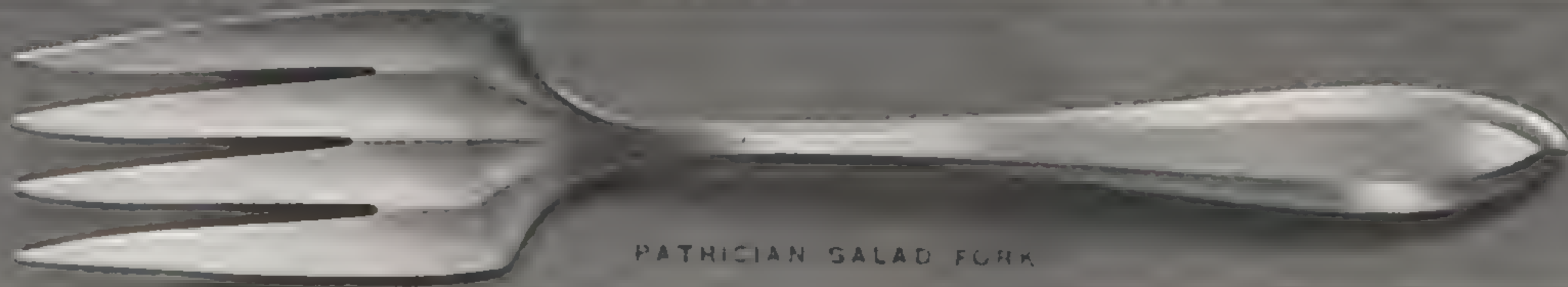


DINING ROOM of the DUCHESS of RUTLAND
AT HER TOWN HOUSE, 16 ARLINGTON ST., S. W. LONDON
Photographed for Community by Special Permission of the Duchess of Rutland

THE DUCHESS of RUTLAND, who was Marion Margaret Violet, daughter of Colonel the Hon. C. H. Lindsay, C. B., married in 1882, Henry John Brinsley Manners, eighth Duke of Rutland. In her town house (*shown above*) the Duchess has the Patrician design in Community Plate—as have also the Countess Cadogan, Mrs. O. H. P. Belmont, Lady Randolph Churchill, Mrs. Reginald C. Vanderbilt, and many other distinguished patrons of Community Plate, both in America and Europe.

At your service for 50 years Teaspoons, \$6.00 the dozen

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PATRICIAN SALAD FORK

WHAT THEY READ

BROWNING tells us that every man "Boasts two soul-sides,—one to face the world with. One to show a woman when he loves her." Mrs. Disney Leith's volume containing the familiar letters of Swinburne and her introductory memoir, appearing almost simultaneously with Edmund Gosse's biography of the poet, exemplifies the truth of Browning's famous saying. Mr. Gosse loved and admired Swinburne, and wrought to show him whole to posterity, but a good deal more than half the truth about the poet appears in the less ambitious volume, for, after all, a man of such a nature as Swinburne's lives quite as much in his affections as in his works. Byron says that he hates an author that's all author, and in these letters Swinburne appears as many things besides a poet. Incidentally, too, he appears as free from that literary self-consciousness so common in the writings of smaller men who give themselves to critical discussion and the reminiscences of authors. Swinburne was so steeped in literature that he never took the trouble to make any display of his acquaintance with books and with contemporary men of letters. The famous senator from Pennsylvania who spoke of the Washington correspondents as "those damned literary fellers," gave us a helpful phrase. A good deal of American critical discussion, like some American critical journals, is "too damned literary." No possible reference, no remote literary parallel, is permitted to escape these offensively learned critics. They are less lovers of letters than lovers of pedantic display. Swinburne had no touch of this. He knew familiarly the most famous men and women of letters in both England and France, he was deeply read in the literature of all time, and his critical judgment, though at times fantastically warped, was normally keen and sure. With all this equipment for display of acquaintance with books and men, he fills his familiar letters with every sort of topic other than literary, though the letters bristle also with the names of dear and distinguished friends in the world of authors. Such a record as this fascinating and illuminating volume justifies the wish that every formal biography of an eminent man should be supplemented by some such sincere and unmistakable presentation of the man at his best as shines out through every line of Mrs. Leith's book. It has been the misfortune of Swinburne to be popularly remembered for the excesses of a few years in his early manhood, for his errors of taste in the reckless exercise of a rather unusual gift for destructive criticism, and for the small volume of somewhat early verse that scandalized the prim Victorians. It was unfortunate that he chose these things "to face the world with," as Browning says, and it is satisfactory that Mrs. Leith should let us see that other side that Swinburne reserved not merely for any one woman, but for his mother, his sister, his cousin. After this volume it is easy to forgive Swinburne his revised judgment of Whitman and even to overlook the offensive phrase with which he sought to smirch a poet far greater than himself.

for Victor Hugo. Here is none of that violence, that billingsgate with which Swinburne sometimes offended most readers in his critical discussion of living men. Nothing could exceed the beauty of the relation between the man and his mother and sisters as reflected in these loyally affectionate family letters. Reading them, one can almost forget the mad dissipation that marred the poet's early manhood. His love of children, so exquisitely expressed in many of his poems, is even more freely written in the letters. They reflect also his beautiful service to many persons, some of them very old, as the wonderful Mrs. Bryan and Waller Proctor, some of them much his junior, as Philip Bourke Marston, and several mere youths, one or two of them permanent or temporary invalids. Had the world missed these letters, and the introductory memoir, nothing previously written of Swinburne would have availed to interpret this extraordinary man at his best, which one would like to think his normal self. Mrs. Leith has done her cousin's memory a great service, and incidentally has laid the world under obligations, in giving us this precious volume. (New York: G. P. Putnam's Sons; \$2 net.)

JOHN GALSWORTHY, A BIOGRAPHY AND A CRITICAL ESTIMATE OF HIS WORKS, by SHEILA KAYE SMITH, comes as a number in the series, "Writers of The Day," which series is embraced in that larger generalization, "The Home University Library." Miss Smith undertakes in her introduction to set up two publics, that of the educated and intelligently critical, who demand taste and style in fiction, and that larger public to which the man in the street belongs, and which demands only a tale of emotional interest. No doubt, if Miss Smith were able to look into the matter more closely, she would find that the two publics overlap and become almost mutually entangled, or, if not, that many whom she'd expect to find in the one public really belong to the other. Mr. Galsworthy, she regards as an author for the smaller and more select of these publics, and, indeed, she comes near to creating for him a third and even more fastidious public, since she thinks he is not and could not be popular. She regards him as first of all a playwright, and as having given his best self to the playwright's art and won his highest repute as such, though she thinks highly also of his novels. The biographical sketch of Mr. Galsworthy is brief, and most of the little volume is given to a discussion, keenly critical and generously appreciative, of his works. As might have been expected from her general appraisal of the man, Miss Smith gives rather more space to the plays than to the novels. She might have pointed out that Lennan in "The Dark Flower" is pictured as coming rather too clean through his illicit love affairs. This little book has very high merit as a critical exercise. (New York: Henry Holt and Company; 60 cents net.)

ESSAYS AND CRITICISM

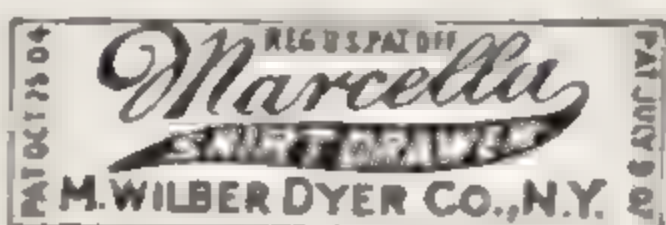
THE AMERICAN DRAMATIST, by MONTROSE J. MOSES, appears as the second edition, revised and enlarged, of a work originally copyrighted in 1911. This edition of a work generally recognized as unique, since it undertook to do what had not been done before in the same complete fashion, numbers about four hundred pages and includes a discussion of the development of the American drama since 1910, and also of the growth of dramatic writing for the motion picture stage. Bronson Howard's distinguished countenance is the dignified frontispiece of the book, and there are portraits of about twenty-five other dramatists. It must be said that there is something irresistibly comic in the picture

(Continued on page 106)

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Frenchy, yes, and artistic. So much so that when you see Marcella you wonder why anyone can want expensive *hand-made* creations. The art of fashioning undergarments to fit and give the greatest possible grace to the present mode of dress, is shown at its best in Marcella.

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Twelve-Cylinder Cars



A PERFORMING SEDAN

This new twelve-cylinder National Touring Sedan is a *performing* closed car.

Without the slightest sacrifice of touring ability or range, it offers all those advantages which have made the Sedan so popular.

It affords complete shelter in any weather and the highest degree of comfort under all conditions.

Yet it has the power, alacrity and responsiveness of the open car.

Built to accommodate seven passengers, this new National Sedan is especially roomy.

It is upholstered in the finest quality of gray whipcord, and its appointment is elaborate and complete.

It is of such substantial construction that it is as smooth, swift and quick—as free from annoying rattle—as an open car.

It is easily and swiftly converted into a regular touring model, the glass panels disappearing into the body of the car.

The big, silent and efficient motor of the twelve-cylinder National assumes the slightly greater weight of the Sedan body without effort.

It links the elegance and luxury of a fine closed car to the usefulness and activity of a touring model.

It provides in this car the most broadly serviceable vehicle we have been able to conceive.

It does so while retaining that ability and economy which are among its chief virtues.

We know you will like this new National Touring Sedan, and owning it, will be proud of it.

We know it will afford you a measure of usefulness and pleasure not approximated in any other type of car.

The Six Sedan \$2820 • The Twelve Sedan \$3420

7-Passenger Touring Car, 4-Passenger Sport Phaeton, 4-Passenger Roadster, Convertible Touring Sedan
Complete Range of Body Styles in Both Twelve and Six Cylinder Models
Open Touring Car Prices—The Six \$1995, The Twelve \$2595

NATIONAL MOTOR CAR & VEHICLE CORPORATION • INDIANAPOLIS
Seventeenth Successful Year

WHAT THEY READ

(Continued from page 104)

that shows those strongly contrasted dramatists, Percy Mackaye and Charles Rann Kennedy, posed together, with the American showing his sincere, if rather oddly shod and hirsute self, and the Englishman striving to look nonchalant behind his briar-root pipe. The humor of this illustration is further accentuated by the picture in which the father of Mr. Mackaye appears in flamboyant contrast to his son. Mr. Montrose deserved well of the public in preparing the original edition of this book, and the second edition increases the obligation. (Boston: Little, Brown and Company; \$1.75 net.)

THE POETIC YEAR FOR 1916, A CRITICAL ANTHOLOGY, by WILLIAM STANLEY BRAITHWAITE, brings together in a royal octavo volume of about four hundred pages, papers contributed by the author to the *Boston Transcript*. Mr. Braithwaite's plan is one employed before for various and sometimes similar purposes. He brings together in the country a group of men and women, as in the famous but now neglected "Friends in Council," and discusses the current verse of poets American and British. Mingled with the criticism, which aims to approach the poets from various angles, are philosophy and humour, fact and fancy. The whole makes a valuable anthology of living poets, along with much illuminating criticism. The most serious fault of the book is the not infrequent touch of self-conscious cleverness, and, after that, its over-literary tone. Its value lies in its rapid review of current verse, a thing not found elsewhere. (Boston: Small, Maynard and Company.)

PERSONALITY, by SIR RABINDRANATH TAGORE, contains five of the author's characteristic essays, and an account of his school, the last-named apparently a republication of a paper issued some months ago. Although the Indian philosopher is treating somewhat difficult subjects in a fashion peculiarly his own, and from a point of view not thoroughly popularized in the occident, he is neither vague nor obscure, nor does he content himself with the merely authoritative setting forth of matters left without such proof as appeals to reason. The opening essay, indeed, entitled "What Is Art?" closely coincides with the distinctions made in Mr. A. Clutton-Brock's admirable little book called "The Ultimate Belief." The Indian philosopher, be it noted, is not content with the oft-asserted notion that the object of art is the creation of the beautiful. Fresh and full of fascination is the essay entitled "The World of Personality," and "Second Birth" is similarly significant. In fact, these three essays are closely related as a sort of philosophic whole. The paper entitled "My School" is a partial philosophy of education, and an account of its application in a concrete instance. Brief as is the closing essay, that entitled "Woman," it has great charm and value. One cannot help thinking that the philosopher was ill advised when he permitted this little volume to be illustrated with pictures of himself and his American acquaintances. A philosopher, however venerable and distinguished in aspect, can hardly escape the suspicion of posing when he shows himself to his readers in half a dozen attitudes, and then, there is something almost ludicrous in the hard and clear photographs of plain Americans in ugly American clothes, side by side with the robed and bearded Oriental. (New York: The Macmillan Company; \$1.35 net.)

PHILISTINE AND GENIUS, by BORIS SIDIS, M.A., Ph.D., M.D., gives us a third edition of the author's famous pamphlet originally published in 1909, with a new and striking preface, and a brief essay on "Precocity in Children."

The last named article is part of one prepared by Dr. Sidis for a forthcoming Encyclopedia of Education. When Dr. Sidis originally published his essay, it excited much controversy, and his own precocious son, William, came in for considerable notoriety. The boy, now on the verge of manhood, was educated upon his father's plan of beginning instruction between the second and third year, and developed very early a remarkable mathematical gift, while in some other departments of knowledge he showed such a surprising precocity that he did in a few months what most children require years to do at school. He entered Harvard when very young, and speedily knew more of mathematics than most professors. The father has not altered his originally expressed opinion that the normal child, properly educated, is likely to be what we commonly call precocious. His preface is a strong arraignment of militarism and philistinism, and an attack upon our conventional system of education as responsible for the present war. The essay on "Precocity in Children" repeats the essence of the main essay. All that Dr. Sidis writes is suggestive and stimulating, but most readers will feel that his fondness for rather violent forms of assertion and his intellectual arrogance take from the power of his thesis to convince. (Boston: Richard G. Badger; \$1 net.)

EDUCATION AND LIVING, by RANDOLPH BOURNE, gives us in book form a set of essays which attracted considerable attention as they appeared in an American periodical. The doctors of pedagogy (hideous name!) disagree as doctors of all kinds, even of divinity, are prone to disagree, and the laymen who look on, and alas, the lay children, await in puzzled grief the outcome of the war. Mr. Bourne, though still young, has written much upon education, and he appears in this volume, as elsewhere, to do battle for what he regards as the humanizing of an institution that he and many other folk think to have been far too long dehumanized. As a matter of fact, even in this second decade of the twentieth century, education, public and private, is far from having shaken off monkish bonds imposed when learning was mainly the possession of the church. Mr. Bourne, while not proposing to banish the classics, whether ancient or modern, from education, would free pupils from the classic domination, would not have youth required to read and admire this or that author, Greek, or Latin, or English, but led to find his intellectual stimulus and food by the exercise of his own intelligent choice, so that he will leave school or college, not with a mind bludgeoned by authority into accepting the judgment of the ages touching masterpieces, but armed with a lively and sensitive personal taste that shall be his own sure touchstone in matters literary or otherwise. Mr. Bourne's essays cover a pretty wide educational range, and a considerable part of the book is given to a discussion of the Gary schools. (New York: The Century Company; \$1.25 net.)

FICTION

PARADISE AUCTION, by NALBRO BARTLEY, takes title from a phrase employed by one of the characters, and reads like the first novel of an author much under the New England literary influence of thirty years ago. The story, indeed, suggests the rewriting of a tale for schoolgirls, in a fashion to fit it for adult consumption, and, in spite of the possibly masculine Christian name of the author, the style and temper of the book are clearly feminine. There is no plot, properly so called, but there is a villain, in the person of the pretty young woman whose

(Continued on page 108)



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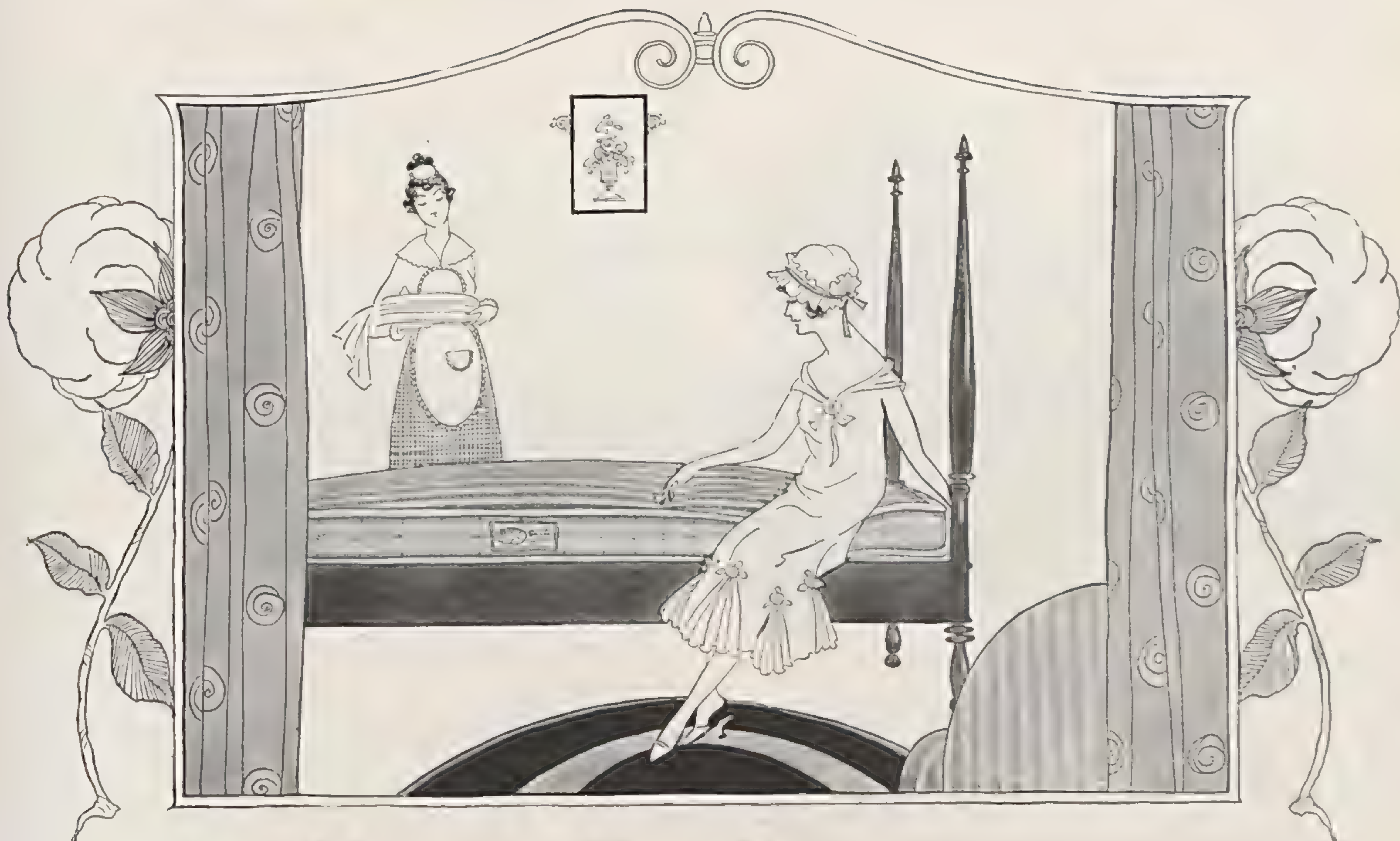
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WHAT THEY READ

(Continued from page 106)

portrait in colours forms the frontispiece. Stephanie comes close to having all the faults of her sex and a few that are common to both sexes. She is manifestly the character upon whom the author's greatest pains have been lavished, and the conception of a woman who has the supreme gift of wheedling, and can cheerfully accept the blow to which she provokes her husband because she knows she can use it to get out of him something that she wants, is genuinely original. It must be said, however, that the author lacks subtlety in developing Stephanie's ingenious schemes of self-aggrandizement. As to the rest of the book, it is conventional in accordance with the earlier New England recipe for manufacturing romance. Nate is the familiar unconventional girl of sterling quality, Molly is not quite convincing, and the men are sticks, except Almy. The moral of the story seems to be that it is better to endure the pains of love self-denied for the sake of duty to a crippled husband whom a wife has ceased to love, but better also to seek or to provoke divorce than to continue living with a wife whose selfishness and vulgarity threaten to degrade the husband's soul. (Boston: Small, Maynard and Company; \$1.50.)

DANDELIONS, by COULSON T. CADE, reads a good deal like a mingling of mid-eighteenth century British country life fiction, plus a considerable dash of mid-Victorian romance, and a bit of something that might belong to either century, though hardly to the twentieth. Mr. Cade's story has to do with country gentlefolk and their dependents. We have the "ninth baronet," his clever and faithful school friend, the pretty daughter of the innkeeper, the beautiful and charming Miss Masterleigh with her lovely and lively old grandmother, the romance of a sprained ankle that brings the baronet to the feet of Miss Masterleigh, the romance many years after of the tenth baronet and his bastard half-brother, the admirable valet, Brains, who serves two generations, and a few other persons, gentle and simple. The tale is not strongly realistic, but there runs through it a mildly subacid strain of something just short of cynicism which saves it from being merely romantic. The dialogue is good, the descriptions are perhaps even better, and there is a richly allusive literary touch to the style, with a good deal of direct quotation in verse. On the whole, Mr. Cade has made a novel of somewhat unusual flavor, though nothing in it seems to promise a distinguished career for the author. (New York: Alfred A. Knopf; \$1.50 net.)

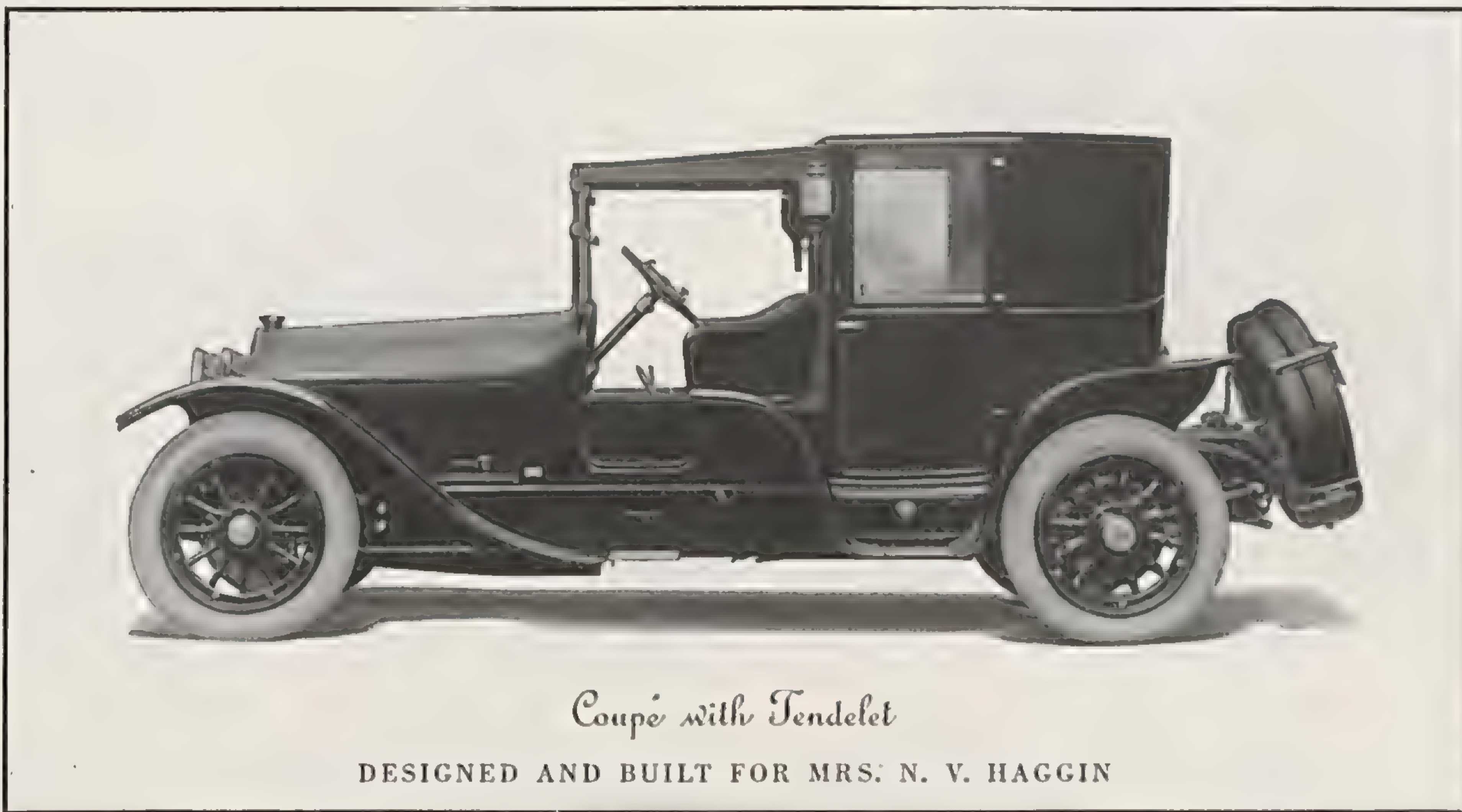
THE SORRY TALE: A STORY OF THE TIME OF CHRIST, by PATIENCE WORTH, COMMUNICATED THROUGH MRS. JOHN H. CURRAN, AND EDITED BY CASPER S. YOST, purports to be an account in fictional form of many interesting and significant happenings intimately connected with the life of Jesus. A well-known editor of St. Louis hails it as a "fifth gospel" and says: "This is the most remarkable piece of literature I ever read." It is, he adds, "a world's literary marvel." Readers of *Vogue* may perhaps recall that "*Patience Worth, A Psychic Mystery*" was reviewed in these columns some years ago, when the reviewer expressed the opinion that the utterances of the mysterious Patience, communicated through the ouija board, contained nothing that any person moderately acquainted with the history of the period to which the spirit professed to belong, and very moderately acquainted, indeed, with sixteenth-century English, might not easily have written. The present book, according to the preface, which has an air of entire sincerity, was communicated to various persons in various places, often so rapidly that the words could hardly be taken down in abbre-

viated longhand. Much of the language is scriptural. The text is obscured, however, by an annoying jargon that is certainly not sixteenth-century English, but that sounds like an ill-educated person's attempt to imitate archaic diction. There are many curious forms employed, some of them of doubtful grammatical correctness, some clearly incorrect, as, for example, the employment of the objective case where, in sixteenth-century English, as now, the correct form would be the predicate nominative; to wit, "I am not Him," ascribed to Jesus in speaking of God the Father. The book is hugely long, considerably over six hundred pages, and extremely tedious reading. It is likely, however, to interest the layman curious in such matters, but hardly to receive serious attention from biblical scholars. (New York: Henry Holt and Company; \$1.90 net.)

THE BANKS OF THE COLNE (THE NURSERY), by EDEN PHILLPOTTS, which, from its title, seems to foreshadow a trilogy, or perhaps even a tetralogy, will be thought by those who know the author's fiction best, to have the distinction of two low comedy characters such as he has rarely created. William Ambrose and Marmalade Emma are a pair not easily matched in recent British fiction, and in creating them, Mr. Phillpotts gives the impression of having deliberately "let himself go," and heartily enjoyed his own handiwork. The story is set, as has of late been the author's method, against the background of an industry, this time the pleasant industry of flower-gardening. As usual, Mr. Phillpotts's scenes are crowded with dramatis personae in the fortunes of whom he manages to interest his readers from first to last. The passions are frankly, though not crudely or nakedly, displayed, and his older personages, who have left the fire of youth behind, have a pleasant and wholesome philosophy of life. The author seems to have waked to the fact that description may be easily overdone in fiction, and his narrative is not clogged by long descriptive passages, though there are times when the dialogue is made to replace such passages, with the effect of a different kind of tedium. (New York: The Macmillan Company; \$1.50 net.)

THE EMPTY HOUSE appears anonymously and affords under a thin fictional disguise a tract designed to show the dangers of childless marriage. The story opens with the autobiographic narrator's account of the fashion in which she overheard two plain-spoken gossips discussing with stern disapproval the impending death of her mother as a consequence of rapid child-bearing. When the time for marriage came, the girl, mindful of her mother's fate, resolved that she should be childless, and the husband acquiesced. Much of the book up to the middle of the volume embodies the arguments of those who take the narrator's view of the question at issue, but suddenly she is shocked and bewildered at overhearing a German professor, in private conversation, set forth the theory that the childless woman becomes overfond of her husband, and he of her, so that their lives and interests are narrowed, and the husband is often driven to death by his eagerness in attention to business with intent to afford the wife everything that she would have. Nature, says the German, revenges herself upon those who refuse to accept the duties that love naturally imposes, and makes love the source of their downfall. The childless wife is an engine of destruction, and she is apt to be left alone in an empty house. As fiction, the story has small value, though it is told with skill and with no little dramatic interest. As a tract, it should give a great many of its readers food for

(Continued on page 110)



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WHAT THEY READ

(Continued from page 108)

thought. (New York: The Macmillan Company; \$1.50 net.)

IF WISHES WERE HORSES, by the **COUNTESS BARCYNKA**, furnishes one more instance of the return to the method of Dickens. The Countess Barcynska has little of Dickens's humour, and not much of his gift for depicting human oddities, but she has his fondness for the lower and lower-middle classes of London, and three or four of the characters in "If Wishes Were Horses" are clearly Dickensian. Martin Leffley, the chief male character of the book, is not Dickensian. As a study of calculating selfishness, with yet a slight saving grace that prevents him from being utterly heartless, Martin is a notable undertaking, though the execution lags far behind the conception. The Peacocks are pure Dickens, and Martin's devoted wife is of like lineage. Luckily, the children inherited the mother's virtues, but the creator of Martin is far too lenient in leaving him the affection of his wife, and apparently the respect of his children, and most readers will think poetic justice cheated of its rights as Martin falls remorsefully upon his knees at evensong. Politically, the book has the point of view of the British privileged class, a point of view feebly and unconvincingly presented. There are few real passages of feeling in the story, and those are usually expressed by Martin's steadily simple and natural little wife. (New York: E. P. Dutton Company; \$1.50 net.)

WHEN THE Highbrow Came to the Outfit, by **NINA WILCOX PUTNAM** and **NORMAN JACOBSON**, a novelette and humorous extravaganza of life in Wyoming, has all the usual persons of the cowboy romance, even to the schoolmistress, and, of course, the tenderfoot. He, indeed, is the excuse for the story, and the humour of the thing lies in the surprising way in which a most unpromising stranger to the west conquers the good will of the cowboys, and makes good. Humour is all that saves the thing from utter failure, for the characters are not especially well indicated, and even the slang is without the merit of originality. The situations, however, are genuinely funny, and the schoolmistress has a nice touch of piquancy. (New York: Duffield and Company; \$1.00 net.)

THE CHOSEN PEOPLE, by **SIDNEY NYBURG**, has the distinguished merit of picturing with great detail and seeming faithfulness Jewish social and religious life in an American city, without any considerable admixture of the Christian element. Most novels dealing considerably with the Jews approach them from the Christian point of view, and emphasize what is supposed to be the characteristic taste of the race for extravagant display, along with a secret or open wish to push themselves into Christian circles. There is naught of these things in "The Chosen People." We have a considerable group of wealthy business and professional men, and their wives and daughters, women of charm, refinement and culture, contrasted with the poor Russian Jews of the factories. In other words, this is a study from the inside by one who knows how to treat of the comfortable Jews with dignity, though his sympathies are with their poorer religious and racial brethren. There are half a dozen well-indicated characters, chief among them the ardent young rabbi, the Russian Jewish lawyer, on the whole an even more detailed study than the rabbi, and Ruth Hartman, the wealthy and beautiful young Jewess. As the story finally develops it turns upon a strike in a clothing factory, with the accompaniments of riot, murder, and trial at law. There are many scenes of moving dramatic interest, and there is much good dialogue, though some

of it is a little too extended. The scene is laid in Baltimore, and no one can read the book without the sense of having obtained a remarkably clear and detailed notion of the society that Mr. Nyburg has undertaken to picture in his story. (Philadelphia: J. B. Lippincott Company; \$1.40 net.)

JERRY OF THE ISLANDS, by **JACK LONDON**, will not be accepted as another "Call of the Wild," though it is a good-enough dog-and-man story. As a matter of fact, it is more a man-story than a dog-story, and the canine character of the title rôle is invented mainly as a means of bringing in the life of the "black fellow" in the Solomon Islands. In other words, this book is part of the plunder that Jack London brought home from his somewhat disappointing voyage with his new wife among the tropic isles of the Pacific. The dog of the story is well done, but his adventures are really slight, and they are subordinate to the depiction of savage life among head hunters and cannibals. These scenes are brilliantly done, with Jack London's sure touch and his accustomed air of minute familiarity with savage life and motives. The persons and scenes of the little drama are shown with the striking contrast of light and shade that the Pacific islands present, and the ruthlessness of man, white and black, savage and civilized, in those parts, is depicted with a pitiless indifference that would have pleased de Maupassant. Jack London wrote this story more than two years ago, and apparently before the hand of his final illness had availed to sap his strength and cool his ardor. (New York: The Macmillan Company; \$1.50 net.)

WAR AND POLITICS

CONFESSIONS OF A WAR CORRESPONDENT, by **WILLIAM G. SHEPHERD**, correspondent of the United Press, throws a significant light upon the work of men in the author's profession. Mr. Shepherd insists that no correspondent can succeed who does not finally accept with sympathetic understanding the military censor's point of view, and he admits that although censors are apt to err upon the side of severity in restrictions, the warring state that relaxes the censorship will be defeated upon land and sea. He tells us with commendable frankness his opinions of the censorship as it is exercised in various countries, and somewhat surprisingly declares that Germany and most other European countries have modelled their military censorship upon our own. Although the author declares that his sympathies are entirely upon the side of the Entente, he usually speaks well of the Germans, and he insists that he was never able to trace down an instance of "atrocities" in Belgium. He does not vouch, however, that there were no atrocities there. There are no dull pages in this little book, and it has great variety of interest. The closing chapter significantly insists upon the deteriorating effect of war upon most soldiers. (New York: Harper and Brothers; \$1 net.)

GERMANY THE NEXT REPUBLIC? by **CARL W. ACKERMAN**, who lived during most of the war up to our entering the conflict, as a somewhat privileged correspondent within the Kaiser's lines, must be accepted as a crushing indictment of the Teutonic Powers and an impressive vindication of American policy throughout the whole period of our endeavor to preserve neutrality, and our final yielding to the inevitable. Documentary evidence of a convincing kind is presented by the author, along with the record of his own personal observations in Germany, and his interviews with German officials, civil and military. The book is illustrated in a

(Continued on page 112)



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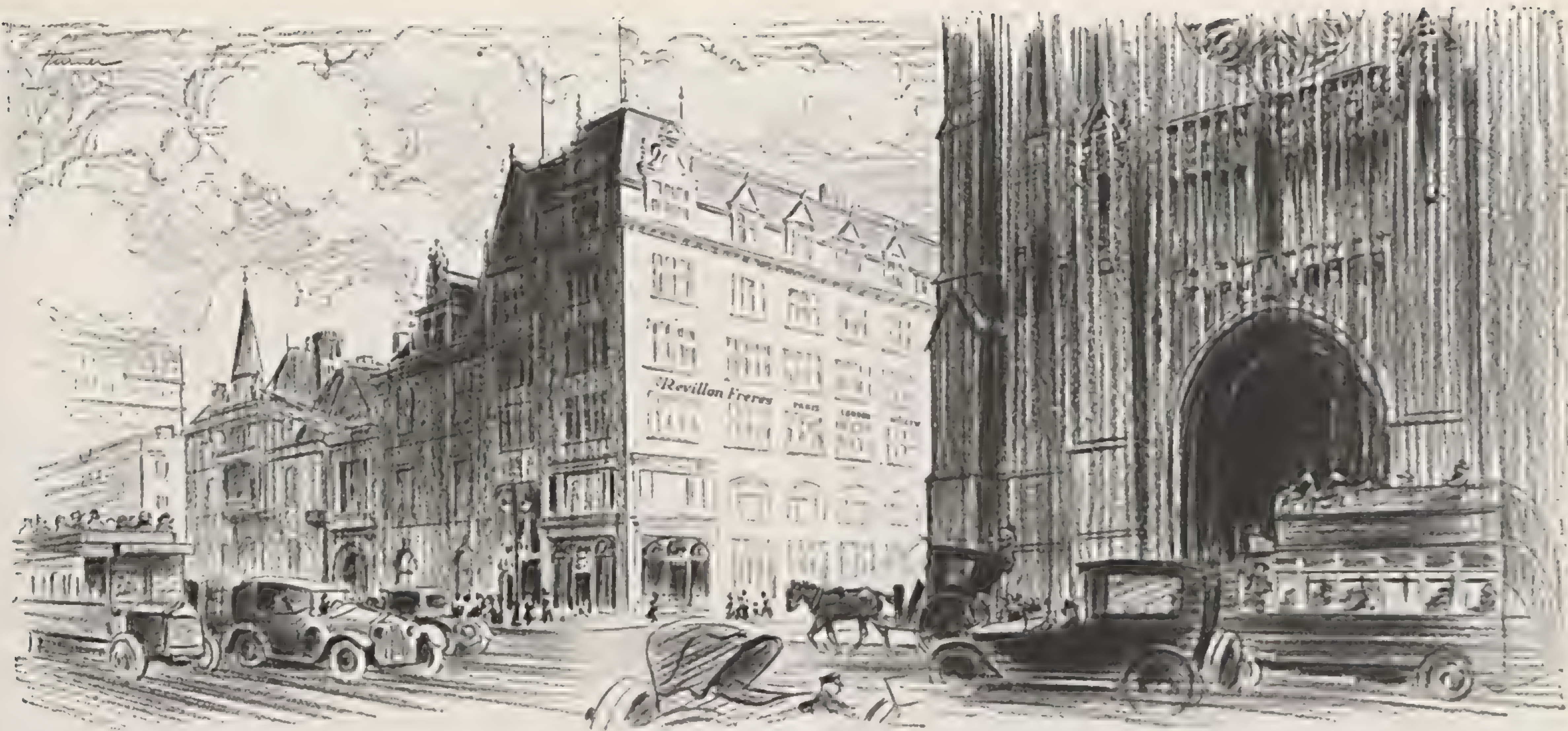
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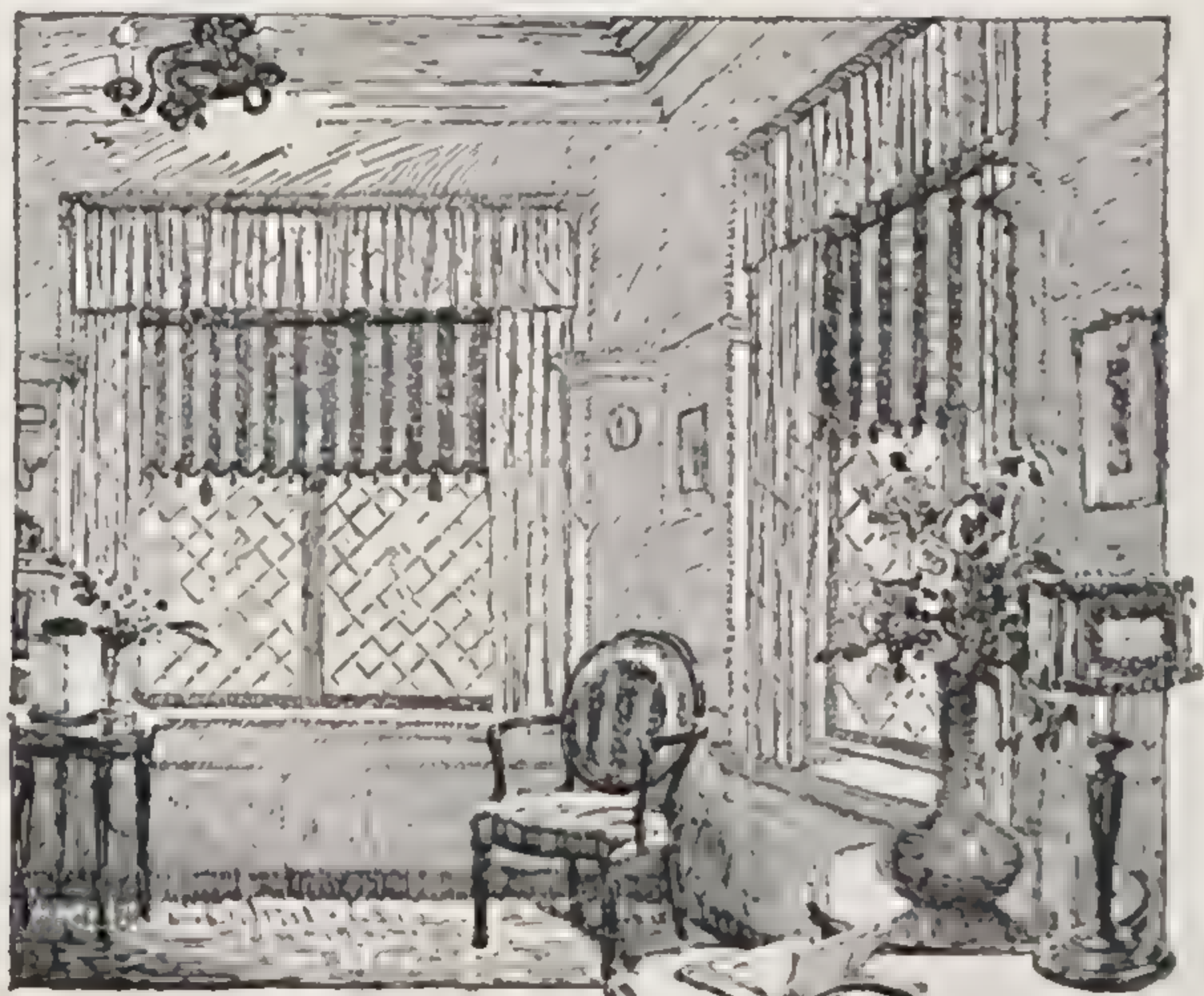
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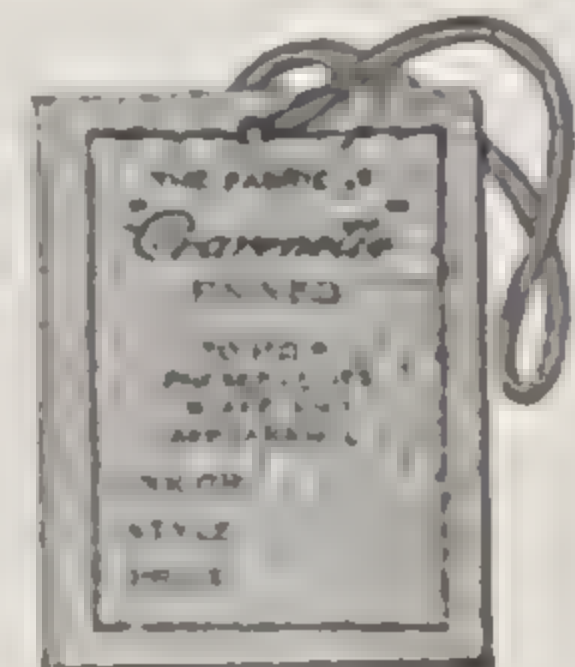
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WHAT THEY READ

(Continued from page 110)

curious and highly significant fashion by the reproduction in facsimile of documents issued by the German authorities or with their countenance. Many things that were puzzling in our own policy are materially cleared up by the evidence of Mr. Ackerman's book, and he makes the declaration that President Wilson's policy in this great conflict is to be felt long after peace has been restored. The evidence justifying the question in Mr. Ackerman's title may appear to some as less convincing than some other matter of moment discussed, but there are also highly significant passages showing the impatience with which socialists of the better type in Germany endure the military autocracy under which Germany groans. (New York: George H. Doran Company; \$1.50 net.)

THE SHIELD, edited by MAXIM GORKY, LEONID ANDREYEV, and Fyodor SOLOGUB and coming with a foreword from William English Walling, a British socialist now resident in the United States, contains selections from a notable literary symposium on the Russian Jewish question, published more than a year ago in Petrograd. The papers thus presented seem to be the first considerable excerpts from the symposium in book form to reach readers of English. The authors who contribute these papers number fifteen, and Maxim Gorky and Leonid Andreyev contribute two each. What stands out most clearly in this symposium is the broad human sympathy of the writers, their genuine zeal for justice. Gorky is, as usual, boldly outspoken, while Andreyev is not less so. He it is that endeavors to draw a distinction between the people and the "populace," classing the latter as the small number of those embroiled persons who take joy in persecuting the weak. One of the most significant of these papers to an American, is that by Vladimir Korolensko, entitled, "Mr. Jackson's Opinion on the Jewish Question," for it displays the ingrained American conviction that equality before the law is an established and axiomatic principle of American polity. The author represents that he and a Russian friend

are vastly contemptuous of their cabin mate, a commonplace prosperous American, who confesses his strong dislike of Jews, but, when slyly asked by the Russians if he would restrict the civil rights of Jewish Americans, rejects the idea with scorn, while his face takes on for the moment something that approaches nobility. (New York: Alfred A. Knopf; \$1.25 net.)

ANOTHER ANIMAL BOOK

PETS: THEIR HISTORY AND CARE, by LEE S. CRANDALL, ASSISTANT CURATOR OF BIRDS AT THE NEW YORK ZOOLOGICAL PARK, and member of many learned societies, tells us in nearly four hundred profusely illustrated pages all that the most exacting and curious can wish to know about a widely popular subject. It is a thousand pities that Noah, the first and most notable "fancier" that history records, did not have Mr. Crandall's book to aid him in conducting his celebrated floating menagerie with its magnificent aggregation of birds, beasts, reptiles, and, presumably, insects. Of course, Mr. Crandall tells one all about the care of dogs, cats, birds, mice, rats, rabbits, guinea-pigs, monkeys, opossums, and foxes, but this ample list of pets by no means exhausts his knowledge, and after reading his book one has a lively sense of the humorous implications in his dedication, "To my parents, who endured much from a pet-loving son." If you keep a pet leather-backed turtle, a horned owl, a European wildcat, an Abyssinian agouti, a Vulturine guinea-fowl, a whooping Manchurian crane, a variable lizard, a spotted salamander, a paradise fish, a *Haplochilus cameroonensis*, a *Xiphophorus helleri*, or an *Alfaro culturatum*, despair not when any such beloved creature falls ill or refuses food, but turn with confidence to Mr. Crandall's book for advice. It must be owned, indeed, that the author has neglected to say aught as to the care and education of learned fleas, but doubtless this omission will be made good in the new edition that an interested public will probably soon demand. (New York: Henry Holt and Company; \$2 net.)

PATTERN DESCRIPTIONS

(Continued from page 102)

BLOUSE NO. S3946.—For the blouse in medium size: $2\frac{3}{4}$ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. S3934.—For the blouse in medium size: $3\frac{1}{4}$ yards of 40-inch material; $3\frac{1}{4}$ yards of 4-inch insertion. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. S3833.—For the blouse in medium size: $1\frac{3}{4}$ yards of 36- or 40-inch material; $\frac{7}{8}$ of a yard of 36-inch material for collar, cuffs, and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. S3681.—For the blouse in medium size: 3 yards of 36-inch material; $\frac{1}{2}$ of a yard of contrasting material 40 inches wide for belt and trimming bands. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. S3586.—For the blouse in medium size: 3 yards of 36-inch material; $\frac{3}{8}$ of a yard of contrasting material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. S3662.—For the blouse in medium size: 3 yards of 40-inch material; $\frac{3}{8}$ of a yard of contrasting material for the belt and pocket; $\frac{7}{8}$ of a yard of 36-inch material for lining; $7\frac{1}{4}$ yards for trimming bands. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. S3834.—For the blouse in medium size: $2\frac{3}{4}$ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. S3630.—For the blouse in medium size: $3\frac{3}{4}$ yards of 40-inch material; $\frac{5}{8}$ of a yard of trimming for belt; $\frac{5}{8}$ of a yard of trimming for sleeve bands; $5\frac{1}{2}$ yards of trimming for blouse. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. S3678.—For the blouse in medium size: $2\frac{1}{4}$ yards of 40-inch material; $\frac{5}{8}$ of a yard of $7\frac{1}{2}$ -inch lace for jabot; $\frac{3}{8}$ of a yard of $6\frac{1}{2}$ -inch lace for sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents.



The remarkable fact that its style
sacrifices nothing to serviceability
accounts for the nation-wide
popularity of

PHOENIX SILK HOSE

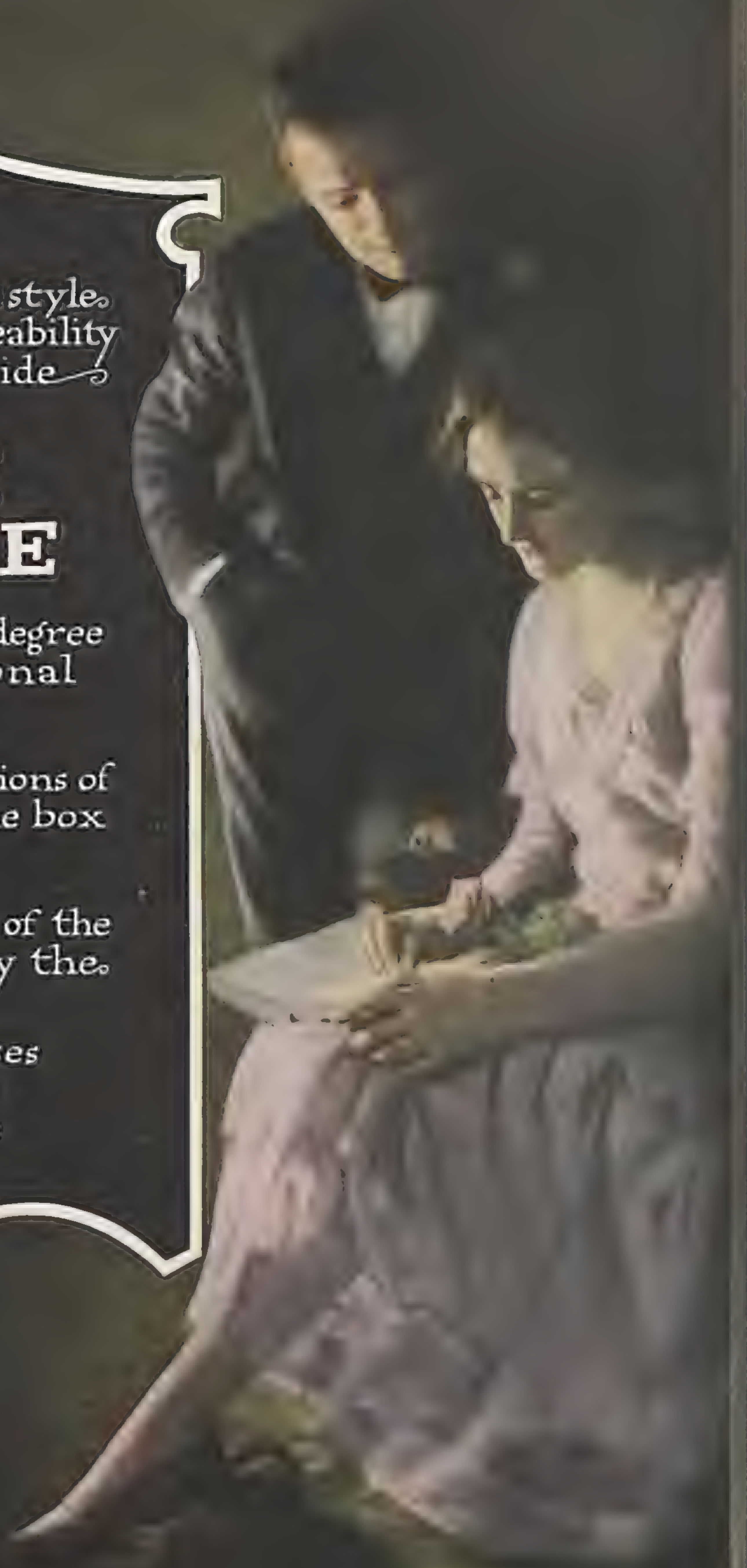
Economical to the highest degree
because of its exceptional
durability.

Worn exclusively by millions of
people who buy it by the box
for everyday wear.

Phoenix Silk hose is made of the
finest thread silk dyed by the
"Staiz-Fast" process.

For Men, Women, Misses
Children and Infants

Phoenix Knitting Works
Milwaukee



"Beauty and the Feast"

CHASE Plush Motor Car Robes

Made by Sanford Mills

Chase robes of lustrous plush, famous since 1867, afford complete protection from weather, are clean and will outwear many times over robes of other woven fabrics.

Original and unique patterns in fast colors.

Say "Chase" to your merchant.



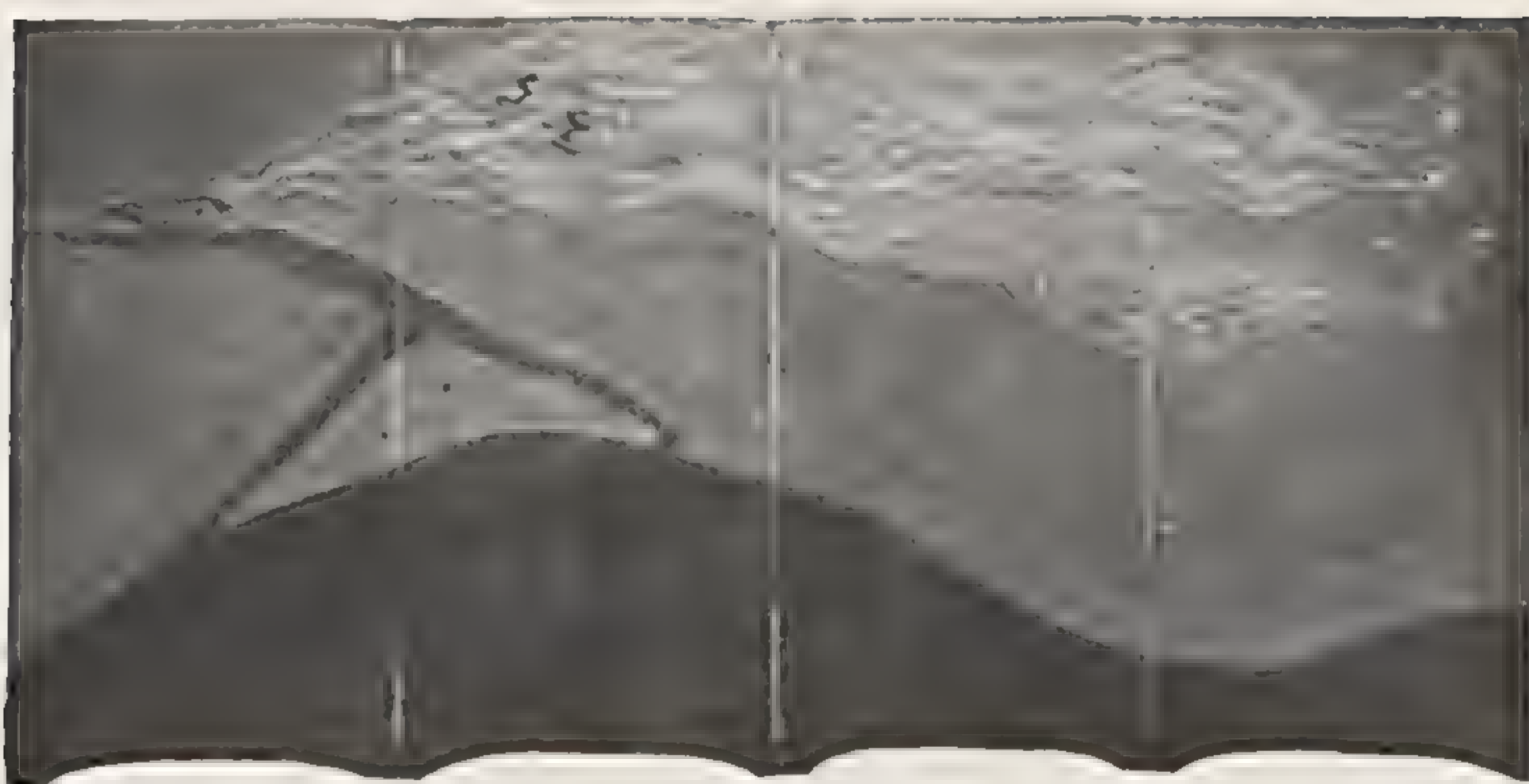
L.C. CHASE & CO. *Brett*

BOSTON

NEW YORK

CHICAGO

Leaders in Manufacturing since 1867



A far-flung Milky Way of silver, a flying nude, and dark blue mountains against a pale blue sky, are all on a lacquered screen

A STRANGE MEDIUM of EXPRESSION

(Continued from page 65)

pieces of furniture, such as chests and lamp-shades, some of them very beautiful, it is true, that have been termed "lacquered" when they were really merely painted and then shellacked or varnished and rubbed down with oils and pulverized pumice-stone to give them the

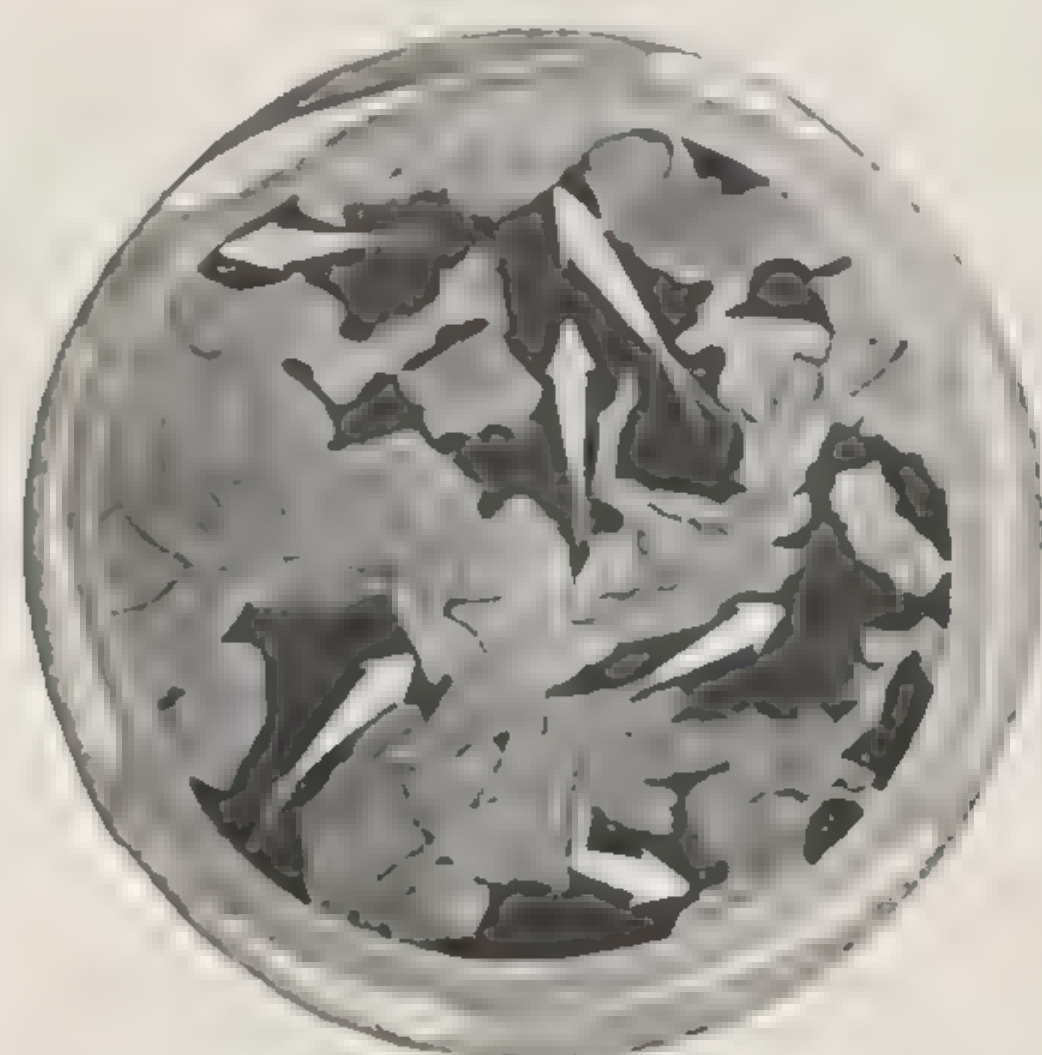
smooth deep polish of real lacquer.

Quite distinct from all other forms of lacquer is the lacquer work of Japan, that which uses an elaborate process of lacquering an object with lac applied over a layer of rice paper or thin hempen cloth. This is the way in which Miss Gray achieves her remarkable effects.

It has been said that Japanese pictures, like Japanese poetry, cannot supply thought, but only awaken it. In this respect also, Miss Gray's work suggests a strong Asiatic influence. There is nothing obvious, banal, about it. Her weird figures and mysterious landscapes and skyscapes are delicately suggestive of many interpretations. The cloying of the imagination is a crime of which so-called art is all too often guilty. This artist in lacquer does not even satisfy the fancy. She does better—she stimulates it to ambitious and agreeable flights.



A design for a door has a swift rush of figures against a brown background



On a table-top white fish dart across a sand-gray and black lacquer pool



H. C. Ellis

The red lacquer background of a screen relieves dark blue figures outlined in silver



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Stein & Blaine

We have on display, in our ateliers, the most charming collection of furs, frocks and tailored suits yet shown by us. Each model in the collection is the exclusive creation of

MISS E. M. A. STEINMETZ

whose fashion drawings are recognized as the most authoritative and beautiful in America.

These designs have been developed by our highly efficient organization, and the results will undoubtedly win your approbation.

Stein & Blaine

Furriers and Ladies' Tailors

8-10 West 36th St.,

New York



*First Winner in Chicago
of
Gossard Trophy
Commodore Pugh \$1000.00 Cash Prize
S. H. Camp Cup
H. R. Mallinson Cup*

**Correct and Authoritative
Fall Modes
in
Tailored Suits
Gowns
Millinery
Furs**

ORIGINALITY, uniqueness and refinement so sought by the well-dressed woman, is manifest in all models designed and created by Madame Marguerite and her staff of artists. Each patron becomes the subject for the individual thought of every member of that staff, thereby producing a maximum of perfection in style, fit and workmanship.

MADAME MARGUERITE
INCORPORATED

**STEVENS BUILDING
SEVENTEEN NORTH STATE STREET
CHICAGO**

MM
INC.

ANSWERS TO CORRESPONDENTS

Good Form Untangles Complex Human Relationships, But the Problems of House Decoration Are Subject to the Basic Principles of Art

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.

(A) The right to decline to answer is in all cases reserved by Vogue.

(B) The writer's full name and address must accompany all questions asked.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.

Mrs. J. I. G.—What would be the prettiest and newest curtains I could use in two living-rooms which have brown hangings and mahogany furniture? The curtains in the two rooms need not be alike.

Ans.—You might use simple net curtains at the windows, close to the sash. These are not bought in pairs but by the piece, and are made with hems down the front and across the bottom, and reach only to the sill. Over these, for your warm climate, use chintz or silk. Since the rooms are in the same colouring, we would suggest that the curtains be made of the same material.

Mrs. E. B. D.—Is a card engraved as follows in correct form?:

Mrs. John Brown Smith
Mrs. John William Smith

448 Willow Street,
Brooklyn, New York

Friday, January nineteenth
from four until seven

And in what way should I either accept or decline such an invitation? Also, what is the proper response to make to a card of invitation to meet a friend of the hostess?

Ans.—The reproduction of the card seems to us correct; of course, we have not seen the type of cardboard or engraving, but the wording is quite permissible. If you intend to accept, your presence and the leaving of your cards, one of your own and two of your husband's, is sufficient. If you wish to "regret," however, you may, immediately on receipt of the invitation, mail to one or both ladies, one of your cards and two of your husband's, which means that you are unable to attend. The same form obtains with

regard to the card to meet a friend of the hostess. This merely indicates that the party is given in the guest's honor, and you show your acceptance by your presence and leaving your cards in the hall, before your departure. Leave one of your own and two of your husband's cards.

Miss M. M. B.—As writing personal notes to announce an engagement involves so much labour, would it be in good form to enclose the cards of the man and girl to their friends? And, if so, is any announcement written upon them? Or, if one gives a little tea, how long before its date should the cards be mailed?

Ans.—It does not seem to us a good way of announcing an engagement to enclose the cards of the man and the girl. As a rule, if one sends notes to one's intimate friends, and the various members of the family announce the engagement, the news soon spreads and soon appears in the papers. Another good way is to give a tea, to which one can invite a great many people at comparatively small expense. These invitations may be sent out by the mother, or some member of the family, on her visiting card, and when the guests arrive the announcement may then be made. Ten days' notice should be quite enough for a tea of this kind, unless, of course, your friends make a great many engagements and consequently make their plans very far ahead.

Miss M. P.—If a girl about to be married is living with a sister and brother-in-law, and also has an older married brother living in the same town, in whose name should the wedding announcements be sent out?

Ans.—When the father and mother are not living, we consider that the bride is privileged to choose any member of her family to announce her marriage, but if the wedding takes place at the home of her sister, we consider it would be more suitable to let her sister and brother-in-law announce it.

Miss I. R.—There is, in the New York Public Library, a review of our family history and a copy of the family seal. How could I have a die of this seal made to use on stationery and elsewhere?

Ans.—We would suggest your going to some reliable stationer who makes dies, and asking his advice as to how to obtain a copy of your family seal. It is possible that they may have some understanding with the Public Library which would allow them to make a tracing for this purpose.

Mrs. J. R. L.—How should invitations to an afternoon musicale be sent if the performer is a friend of the hostess, but unknown to her guests?

Ans.—A very simple and correct way of inviting people to a musicale is to use one's visiting card. In the upper left-hand corner is written: To Meet Miss Mayo; and under the name of the hostess, the date: March the thirtieth, from half past three to half past six; and in the lower left-hand corner: Music.

This at once indicates that the guests should plan to remain longer than at the ordinary afternoon tea where there is no entertainment. The heading, "To Meet Miss Mayo," indicates that she is a friend, and that all the guests will be introduced to her. It is equally correct to write informal notes such as this:

(Continued on page 116)

Joseph

JOSEPH MODELS
for this Season

ARE THE MOST UNUSUAL, DISTINCTIVE
AND WEARABLE EVER CREATED BY US.

SHOWN TOGETHER WITH
The Best Imported Models
A MOST DESIRABLE SELECTION IS ASSURED.

Milliners
Dressmakers
Furriers



632 Fifth Avenue
opp. Cathedral
New York

FIGURE MOLD GARMENTS IDEALIZE THE FORM



Replace the now obsolete cor-
set for women and young girls,
and provide the proper man-
nish support for men.

There are Figure Mold Garments
for every purpose—for men and
women, for slender or portly, for old
or young.

Figure Mold Garments preserve
youthful appearance, line up and per-
fect the figure as no corset can.

Special Models for the Slender
Round out and beautify the form

Special Models for the Portly
Control objectionable flesh wherever
acquired. Immediately secure several
inches reduction without constriction,
without sweating—diet or discomfort
of any kind. This immediate reduc-
tion soon becomes permanent.

"Made in any height or length desired."

Endorsed by Physicians and
Surgeons

For Riding, Dancing, Tennis, Golf
and all athletic use the Sports Figure
Mold Garments are cool, open-mesh
elastic, and yield with every breath
or motion.

Brassieres, Stockings, Reducing Jackets,
Special Maternity Models
also

Garments for Surgical Use.

Write today for descriptive booklet and
self-measuring chart. State if booklet
is desired for men or women.

The Figure Mold Garment Company
Suite 1

269 East Broad Street Ohio

N. Y. Office, 61 Astor Court Bldg.
18 West 34th Street

(Foreign and Domestic Patents Granted
and Pending)



FORSYTHE AUTUMN TAILOR MADE

- V 1139—With graceful shawl collar, pocket fastening with two pearl buttons and tailored turned-back cuffs. In Habutal Silk.....\$5.00
- V 353—Same model in striped madras with pique trimming on collar, cuffs and pocket..... 3.50
- V 1162—Same model without pocket in Satin. Colors: American Beauty, beige, silver grey, gold, canard, marine, reseda, brown, red, green, plum 7.50
- V 1163—Same model without pocket in flesh or white crepe de chine... 7.50
- V 1165—Same model without pocket in white Radium Silk..... 8.75
- V 1166—Same model without pocket in white Silk Broadcloth..... 8.75

JOHN FORSYTHE & SONS
The Waist House

3 WEST 42nd STREET

NEW YORK

No connection with any other house doing business under the name of Forsythe

ANSWERS TO CORRESPONDENTS

(Continued from page 114)

My dear Mrs. Thayer:

Will you come in on Friday afternoon at half past three to meet Miss Mayo, who is going to be charming enough to sing for us?

We are looking forward to the pleasure of seeing you.

Cordially yours,

MARY SMITH.

Miss E. M.—Is it permissible to address a woman who is widowed or divorced by her given name, as Mrs. Mary Smith? If a woman is divorced, has she still a legal right to use her former husband's given name?

Ans.—It is never permissible for a woman widowed or divorced to use her given name in formal signature or address, except in making out legal papers. A widow still remains Mrs. John Smith, not Mrs. Mary Smith. To address her otherwise is an extremely provincial error that is often made. The correct usage for a woman who is divorced is to use her maiden surname combined with her married name, becoming Mrs. Smith Brown. Concerning the legal right to use her former husband's given name after a divorce, a woman should consult an attorney in her own state.

Mrs. L. A. W.—Should invitations and Christmas cards be enclosed in one inner, as well as one outer, envelope? And what is the proper form for addressing each?

Ans.—A great many cards are sent both for invitations and Christmas without the inner envelope, but when there is an inner envelope it should be addressed as you would speak to people: Mr. and Mrs. Jones. And the outside envelope should be written out in full: Mr. and Mrs. Schuyler Jones. When only one envelope is used, it should be addressed as follows: Mr. and Mrs. Schuyler Jones.

Mrs. R. L. A.—Under what circumstances is it proper for a woman, when calling, to leave her husband's cards with her own?

Ans.—When calling upon a married woman, a woman always leaves one of her own cards and two of her husband's.

Miss C. E. W.—When does a man wear a dress suit, and when a dinner coat? How can one tell when a dinner or dance is informal? What is the proper afternoon dress for a man, and when does he wear a scarf-pin? Where is the guest of honour placed? Are flowers used for centre-pieces, and are luncheon sets or cloths in better form? Does a bride use her own initials on her linen and silver, and are initials or monograms preferable? What hangings should I use for a front door panel and for French windows? Must one make a dinner call when the hostess lives in another town or may one send a card? Should one send an invitation to a person who is away from home? May one use visiting-cards for inviting guests to a small card or dancing party, and may such an invitation be answered by a visiting-card? What is a desirable colour for living-room and dining-room walls and draperies, and should the woodwork of these rooms be finished in a light colour? In whose name should wedding invitations be sent—in that of the mother or married sister?

Ans.—Custom demands that at a dinner after six o'clock, when there are women present, a man should wear full evening dress; though the dinner coat is now often worn at a comparatively informal dinner. The way one judges of the formality of an affair is by the length of time the invitation is sent in advance.

If, for instance, a dinner or dance invitation is sent two or three weeks before the date, one realizes that it is to be a very formal affair; but even though one were invited but twelve hours before, and by telephone, it would not be suitable to wear anything but regulation dinner dress. A man wears, in the afternoon, for all functions, a black cutaway coat and waistcoat to match, with dark gray striped trousers, a dark tie, black silk socks, black shoes (preferably patent leather), gray gloves, and top hat. He can then wear a scarf-pin, as he wears a Windsor tie; but he does not wear a scarf-pin when in full evening dress. At a dinner, the woman guest of honour sits at the right of the host, and the man guest of honour at the right of the hostess. Flowers are used as centre-pieces and so also is fruit; but the conservative table is very simple in its decorations. Did you see the December 15th issue of Vogue? In this number are illustrated two or three correctly set tables. Whether to use a luncheon set or a cloth covering the entire table, is merely a matter of taste. A bride's linen and silver is always marked with her maiden initial or monogram. The question as to whether to use the monogram or the single initial on doilies, sheets, pillow-cases, and such articles, is a matter of taste; and the marking may be as ornate or as simple as one's purse and preference dictate. The panel for a front door usually corresponds with the general scheme of decoration; sometimes it is just a square of lace fitted in and closely held in place with rods, or it may be a soft curtain of silk or gauze. French windows are draped in the same way. It is more courteous to make a dinner call if it is possible to do so, but when you are living in another town and it is not convenient to make a journey, sending cards is permissible. If your hosts are friends whom you know well, a little note expressing the enjoyment you had at the dinner or regretting that you could not go, would be in good form. The question of sending invitations to people whom one knows to be away must be decided by common sense. If the affair is to be a large one—a wedding, for instance—the friend, even though away, may like to be remembered. But of course one would not think of inviting an absent friend to luncheon or dinner. It is permissible to use the visiting-card for inviting guests to a small card or dancing party, but it is not permissible to answer an invitation through a visiting-card. Such an answer should be correctly written on note-paper in the third person; or, if one is a very intimate friend, in the first person. There is no set rule as to the prevailing colour for living-room or dining-room walls; it all depends upon the general style of the house and furniture, and also upon one's position. As a rule, a plain paper in a dull finish, such as cartridge in a tone of gray or putty colour, makes a soft background for furnishings and pictures. If the woodwork is a handsome well-finished wood, then it may be left in its natural state; but if it is a common and highly varnished wood it is a very good plan to have it painted in a soft putty colour or gray, or whatever colour harmonizes with the paper. Ornate wall-paper or elaborate painting of woodwork is rarely effective in any room. If the mother is living, it is her duty and privilege to send the invitations for the wedding, and the announcements should also be sent out by her. It would be most undignified to have the married sister send these, even if the wedding took place at her home. The invitations should be issued in the name of both parents, if both are living.

BOUÉ SŒURS

9 RUE DE LA PAIX, PARIS

Continuous arrivals
direct from our Paris house, of

**GOWNS, SUITS,
MANTLES
AND LINGERIE**

portraying the genius of the foremost
fashion creators, the famous Boué
Soeurs of 9 Rue de la Paix, Paris.

Now being displayed daily from
eleven a. m. to one p. m. and three to
five p. m. at the

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NEW YORK ESTABLISHMENT
Thirteen West Fifty-sixth Street





Monsieur Gaston
has moved to
16 West 56th St.
New York

Clairville INC. *Modes* *Retail*
Wholesale

Simon
QUALITY
Dresses

YOU can practice real economy best by knowing how to buy.

There is no reason why the best dressed women in the world should not also be the best buyers.

For every occasion, 'Street, Afternoon, and Party wear, there is a charming, correct SIMON QUALITY dress at a really moderate price.

Write at once for our beautiful Fall Style Catalogue A6 in colors, but please give us the name of your dealer. If he cannot supply you with dresses with the SIMON QUALITY label let us know at once. By remitting the amount, we can arrange that the dress you want is delivered to you.

Simon Costume & Dress Co.
"Dressmakers to the American Women"
44 to 50 East 32nd St., New York
Wholesale Only

No. 5314 \$22.50
A coat model developed in high grade French Serge, especially becoming to full figures. The large collar and high gauntlet cuffs are silk stitched in contrast. Bone buttons carry out its mannish tailor look.
Colors: Navy, Black, Brown, Green, Burgundy, Plum, Khaki.
Sizes: 14 to 44.

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Formerly of 2635 Broadway

Announce Their Removal
to
74th Street at Broadway

Where They Are Showing a Superb Selection of Fall Models in Afternoon and Evening Gowns and Wraps • Attractively Priced

A cordial invitation is extended to old and new patrons.

S O C I E T Y



GALLERY OF PORTRAITS
(No. 23)



HUDSON Seal Coatee
with military Cape
effect, large Cape Collar
of skunk, very serviceable.

A. Jaekel & Co
Furriers
384 FIFTH AVENUE
(Between 35th and 36th Sts.)
NEW YORK

Births

NEW YORK

Milburn.—On July 17, to Mr. and Mrs. Devereux Milburn, a son.

SAN FRANCISCO

Lewis.—To Captain and Mrs. George Chase Lewis, U. S. A., a daughter, Flora Louise.

Deaths

NEW YORK

Fleischmann.—On August 4, Charles Fleischmann, son of Mr. Julius Fleischmann.

LOS ANGELES

Otis.—On July 30, in Los Angeles, California, General Harrison Gray Otis, son of the late Stephen Otis.

Engagements

NEW YORK

Allen-Ireland.—Miss Margaret Allen, daughter of Mr. Harry Allen, to Mr. Robert Livingston Ireland, junior, son of Mr. Robert Livingston Ireland.

Bull-Clucas.—Miss Frederica Bull, daughter of Mr. Frederic Bull, to Mr. Edward W. Clucas.

Cogswell-Root.—Miss Grace Cogswell, daughter of Mr. Ledyard Cogswell, to Mr. Edward Wales Root, son of Mr. Elihu Root.

Jewell-Koehler.—Miss Martha Jenner Jewell, daughter of Mrs. Kneisley Jewell, to Mr. Walter R. Koehler, son of Dr. Max Koehler.

Riker-Ainsworth.—Miss Edith Whiting Riker, daughter of Mr. Andrew L. Riker, to Lieutenant Bertram W. Ainsworth, son of Mr. W. J. Ainsworth, of Swinden, England.

Ward-Day.—Miss Jane Suckley Ward, daughter of Mrs. Beverley Ward, to Mr. Howard Osgood Day, son of Mr. Belden Seymour Day.

BALTIMORE

Gillet-von Groning.—Miss Hallie Middleton Gillet, daughter of Mr. Edward M. Gillet, to Mr. Herman von Groning.

Lee-Chatard.—Miss Josephine Lee, daughter of Mr. Columbus O'Donnell Lee, to Mr. William Miles Chatard, son of the late Dr. Ferdinand Chatard.

BOSTON

Ames-Parker.—Miss Elise Ames, daughter of Mr. Oliver Ames, to Mr. William Amory Parker, son of Mrs. Francis Stanley Parker.

Batchelder-Harwood.—Miss Sabra F. Batchelder, daughter of Mr. John L. Batchelder, to Mr. Bartlett Harwood, son of Mr. Sydney Harwood.

Bright-Smith.—Miss Elizabeth Bright, daughter of Mr. William Ellery Bright, to Mr. Bulkeley Smith, son of Mr. Frank Bulkeley Smith.

Lyman-Lee.—Miss Ella Lowell Lyman, daughter of Mr. Arthur Lyman, to Dr. Roger Irving Lee.

Meyer-Brambilla.—Miss Julia Meyer, daughter of Mr. George von L. Meyer, to Mr. Giuseppe Brambilla.

CHICAGO

Blair-Cox.—Miss Margaretta P. Blair, daughter of Mr. Thomas S. Blair, junior, to Governor James M. Cox.

PHILADELPHIA

Davis-McCall.—Miss Louisa Gibbons Davis, daughter of Mr. Charles Gibbons Davis, to Mr. Joseph B. McCall, junior, son of Mr. Joseph B. McCall.

Cook-Putnam.—Miss Nancy Wynne Cook, daughter of Mr. Gustavus Wynne Cook, to Mr. Alfred Putnam, son of Mr. Earl B. Putnam.

du Pont-Donaldson.—Miss Renée de Pellepoort du Pont, daughter of Mr. T. Coleman du Pont, to Mr. John Wilcox Donaldson, son of Mrs. Frank Donaldson.

Grammer-Torrey.—Miss Elizabeth M. Grammer, daughter of the Reverend Dr. Carl E. Grammer, to Mr. Donald F. Torrey.

Howell-Rowland.—Miss Cecile Fidler Howell, daughter of Mrs. Charles H. Howell, to Mr. William O. Rowland, junior, son of Mrs. William O. Rowland.

Leonard-Platt.—Miss Katharine B. Leonard, sister of Mrs. Philip Howard Brice, to Mr. John O. Platt.

Pell-Dunning.—Miss Dorothy Pell, daughter of Mrs. A. Ogden Pendleton Pell, to Mr. Leighton Dunning.

Williams-Hopkins.—Miss Emilie Duval Williams, daughter of Mr. David Evans Williams, to Mr. Johns Hopkins, son of Mrs. Johns Hopkins.

PROVIDENCE

Hunter-Munson.—Miss Frances G. Hunter, daughter of Mrs. Duncan Hunter, to Mr. Curtis Burton Munson, son of Mr. Robert H. Munson.

Weddings

NEW YORK

Cochrane-Wessell.—On August 10, in the Collegiate Dutch Reformed Church, Mr. Alexander Lynde Cochrane, son of Mr. Alexander Cochrane, and Miss Vivian Wessell, daughter of Mr. Charles Wessell.

Greble-Colgate.—On July 28, Major Edwin St. John Greble, U. S. A., son of Brigadier-General Edwin St. John Greble, U. S. A., and Miss Florence Hall Colgate, daughter of Mr. Gilbert Colgate.

Larkin-Cravath.—On August 22, in St. John's Chapel, Lattington, Long Island, Mr. James D. Larkin, son of Mr. Adrian H. Larkin, and Miss Vera A. H. Cravath, daughter of Mr. Paul D. Cravath.

MacDougall-Allen.—On August 21, in St. Peter's Church, Morristown, New Jersey, Mr. Allan MacDougall, and Miss Loraine Allen, daughter of Mr. George Marshall Allen.

Wheeler-Whitney.—On August 18, at Wyebrook Farm, Loudonville, New York, Mr. Thomas B. Wheeler, and Miss Marjorie Whitney, daughter of Mr. Charles L. A. Whitney.

BALTIMORE

Orrick-Symington.—On August 14, in Mount Calvary Church, Mr. De Courch Wright Orrick, and Miss Louise Symington, daughter of Mr. W. Stuart Symington.

BOSTON

Harte-Webster.—On August 16, Mr. Richard Harte, son of Dr. Richard H. Harte, of Philadelphia, and Miss Mabel Webster, daughter of Mr. Edwin Sibley Webster.

CHARLESTON

Dana-Flynn.—On August 1, in the Chantry of St. Thomas's Church, New York, Colonel John E. Dana, and Miss Florence Farington Flynn, daughter of Mrs. Farington Flynn.

ST. LOUIS

Miller-Day.—On August 18, in St. Andrew's Dune Church, Southampton, Long Island, Mr. Danforth Miller, son of Mrs. Charles E. Miller, and Miss Ann Talbot Day, daughter of Mrs. L. F. Day.

ST. PAUL

Harder-Harris.—On August 16, at Southampton, Long Island, Mr. Lewis F. Harder, and Miss Gertrude B. Harris, daughter of Mr. John F. Harris.

SAN FRANCISCO

Bryce-Glenn.—On July 17, in the Church of the Covenant, Washington, D. C., Ensign Thomas Jerrold Bryce, U. S. N., and Miss Helen Glenn, daughter of Mr. John M. Glenn.



No Matter What the Season—Cupid Hats Anticipate the Trend of Fashion

Cupid Hats Are Displayed at the Leading Shops of Your City

William Rosenblum & Company

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Dressmakers of Other Days

(Continued from page 73)

"Everyone wished," reports a chronicler of the period, "to have on the instant the same costume as the Queen, to wear the feathers and garlands from which her beauty, then in its zenith, borrowed an infinite charm. The expenses of young ladies became enormous; mothers and husbands expostulated; careless debts were contracted; there were dreadful family scenes, family relations became heated or chilled, and the belief became widespread that the Queen was leading all the ladies of France to ruin."

The reputation of Mlle. Bertin, however, spread over Europe. Her store-rooms were inexhaustible, and the most brilliant assemblage met there. She counted among her patrons not only the whole nobility of France but also the most illustrious diplomatic names; the Princess Baratinsky, the Duchess of Devonshire, Marie de Wurtemberg, and quantities of others. Happy Mlle. Bertin! One night, wishing to honor her *marchand de toilettes* in some special way, Marie Antoinette ordered the Marshal de Duras to seat her at the play, and the grand gentleman acquitted himself of the commission in a way well calculated to excite the jealousy of the other women.

AND THEN THE REVOLUTION

"Why, the apparition of that woman at the château was an event!" cried Madame de Fars, with indignation. "The best seat at the play was reserved for that little working-girl, whom the Duke de Duras conducted by the hand as if he were her *chevalier d'honneur*."

But alas, the revolution made an end of the brilliant career of Rose Bertin. During the first days of insurrection, she tried bravely to launch "*bonnets à la Bastille*," ornamented with tricolor cockades, or "*bonnets à la citoyenne*," of white gauze and of a quaint simplicity. But the sceptre of the modes fell at last from the hands that had held it so long, as, trembling, she saw her most faithful clients disappear one by one. Hunted and pillaged, the French nobles were forced to leave the kingdom, for the most part forgetting, unhappily for Rose Bertin, to pay their debts. However, the former protégée of Marie Antoinette lived until 1813, but she was fated to witness the triumph of others no less successful than herself.

The Queen of France was succeeded by the Empress of the French, and Josephine soon found an artist who was indispensable to her whims as a young sovereign. This artist was Leroy, the famous Leroy, a former partner of a poor woman, whom, in his prosperity, he promptly turned out of his house. Subtle, intelligent, Leroy well knew how to keep his hold on the Empress through her weaknesses and through a word of praise at the right moment; thus he became, as time went on, a master whose word was uncontested, though from time to time Napoleon attacked him savagely for his anglomania and his fondness for opening unlimited accounts. But with Leroy lived Auguste Garneray; and Garneray, disciple of David, was a skilled designer and a brilliant man, and he had the confidence of the court. Had he not persuaded the future field-marshal's wives and the newly made duchesses that the costumes he designed for them, copied from statues in the Louvre and from frescoes newly found in Pompeii, would make them resemble goddesses of the stately Roman period?

To these theories Leroy gave practical form, which he knew well how to do. This costumer, this tailor, possessed a philosophy which the world's best minds might have envied. He followed, step by step, the newly made duchesses in their evolution from the chrysalis, giving them at first brilliant, eccentric, and conspicuous habiliments, and then, feeling their

gradual development and education, softening the tones of the fabrics, removing too striking contrasts, replacing wild extravagance with effects more studied, rich, and rare. The inimitable Fizelier oversaw the embroidering of the designs,—the rhododendron, carnation, ear of corn, or clove tree. Fizelier, Garneray, and Leroy were the three components of a trio, and this trio was always successful in its creation and equally successful in pleasing the Empress Josephine, so much so that through her court the fame of its art spread over the whole of Europe; women everywhere, grand duchesses of Russia, the Queen of Prussia, the Austrians, and the English, were overcome with admiration for its unusual talents.

THE SUPREMACY OF THE COUTURIER

Napoleon lost his empire; Leroy kept his. Nay, more: with the return of the Bourbons his reputation grew, he "shone," to use the malicious expression of his colleague, Garneray. At his establishment the crowd gathered; thither came not only the returned exiles, the dowagers and débutantes, but cohorts of strangers from the four corners of the world. His book, preserved among the manuscripts of the Bibliothèque Nationale, is a curious memorial of history. One glimpses in it Lady Wellington, wife of the Victor of Waterloo, noted for her avarice, Lady Sydney Smith, the Countess of Jersey, the Marchioness of Lansdowne, Lady Aylesbury, the English ambassador's wife, Lady Stuart de Rothesay. All these lovely foreigners drew inspiration from French sources and lent France ideas of their own. The result was that Leroy ceased dominating and began to follow; he even came to shorten skirts in the English fashion, to adopt strange hats, and to make longer waists. Between 1820 and 1830, all the imagination of the designer was focused on three things; to make the skirt a huge bell, the head a monument, and the body a spindle. By the end of the reign of Charles X, the long lady of 1815 had become the bell-shaped lady that Eugène Lami and Deveria loved to represent on their prints.

But from this day, the star of Leroy began to decline. It became the fashion to be dressed by Mme. Larcher, couturière of Queen Amélie, by Mme. Millery, a pupil of Button, by Mme. Delanone, or by Hocquet, who was known to sell coiffures as high as 100 francs—a fabulous price in those days. Then there was Palmyre, whose romantic toques, whose famous battlement toques made a great furor; and Mlle. Herbault, whose uncouth combinations, which seemed at the time the height of good taste, evoked a vague memory of the châtelaines of the Middle Ages, with their towering head-dresses.

THE INSPIRATION OF WORTH

The Second Empire followed, and it fell to Worth to take up the sceptre of the modes. It is interesting to recall how this Englishman came to Paris and, making his début there under Gazelin, the merchant of ready-to-wear clothing, promptly attracted attention by his ingenious elegance and his sure and clever touch. After attaining the greatest success at the exposition of 1855, he opened an establishment in the rue de la Paix in the very place he now occupies, and thenceforth his popularity grew without ceasing. The protection given him by the Empress Eugénie and her ladies is well known, but what is not so well known is that Worth entirely remade the art of fashions, creating each season an abundance of models, the like of which was unknown before his time, opening veritable reception rooms for his patrons, and instituting the employment of the living manikin that the real effect of the toilettes might be better judged.

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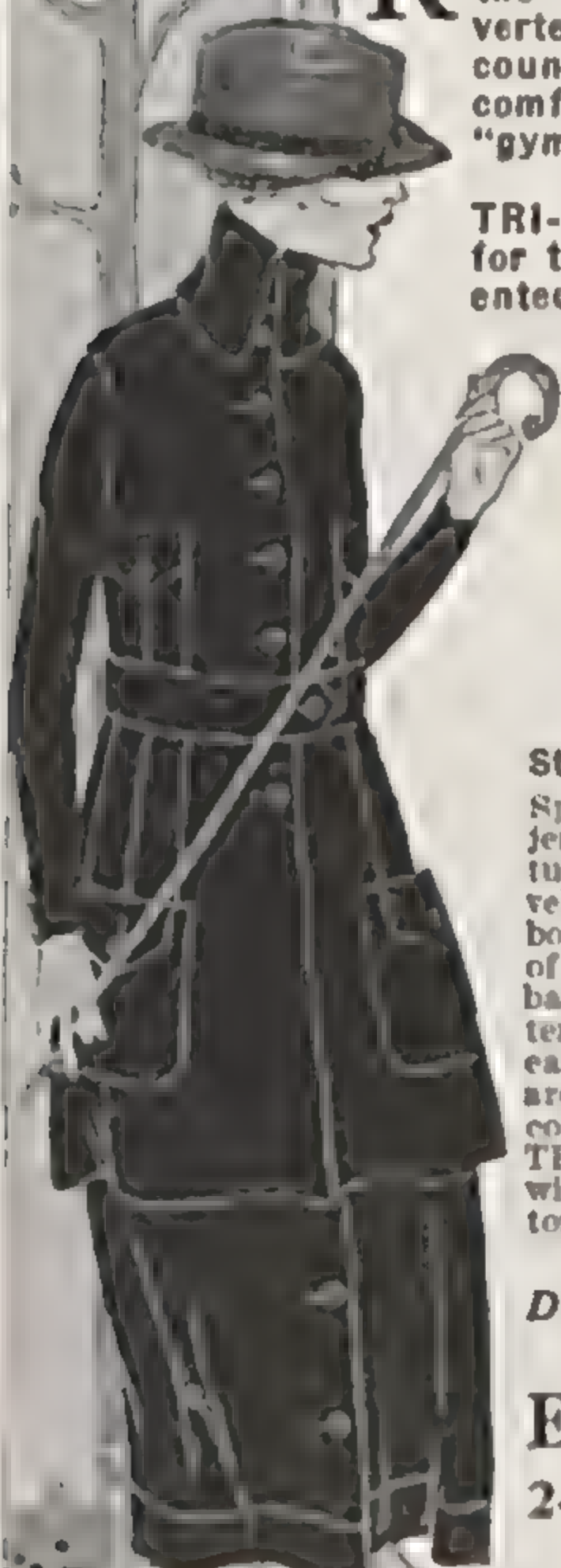
Portfolio of Fall Styles on Request

Style 1012 (at left)
Sport Suit of wool
jersey, heather mix-
ture. Jacket with en-
velope pockets; soft
box plaits each side
of front; yoke in
back; box plaits cen-
ter back; fan plait
each side; belted all
around; convertible
collar; pearl buttons;
TRI-WAY Skirt,
with pockets and but-
tons. \$39.50.

Style 1014 (at right)
Suit of fine Oxford
mixture; coat in reg-
ulation riding habit
style, rubber lined at
bottom of back;
smart crescent shaped
pockets; belted all
round; finished with
buttons and button-
holes. Suit has TRI-
WAY Skirt, pockets
and buttons to match
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HOW THEY NŌ IN JAPAN

(Continued from page 65)

languished, but through the renaissance of the spirit of national pride and the love of old Japan, they have recently been revived. In olden times, as is the case to-day, some of the plays were transcribed into common language and presented at the common theatres, that more people might profit by the lessons taught in those old feudal days. It is also interesting to note that the plots, though much changed, form the basis of many of the modern dramas of Japan. Thus the eyes of the people are turned toward the past, its ideals and relationships, rather than toward the future with its new demands.

The position of master of Nō is inherited, as are the gorgeous costumes and quaint masks worn by the actors. It would be difficult to determine the money value of these old masks, since they have no market value,—they are never offered for sale. Their value lies in their extreme age, and in the richness of their ancestral associations. Modern copies, however, are comparatively inexpensive. Since these old masks and costumes are so valuable, they are the property of the House, and between performances are preserved in *kura* (vaults) for protection from fire, theft, and vandalism.

THOSE WHO ACT

The actors are looked upon as disciples of a great art, not as pupils. They are divided into two general classes: the actors whose work is their profession, and who act and teach only, and those who form the chorus, who are usually business and professional men, whose interest in the Nō dramas leads them to undertake the long hard training necessary to appearance in a Nō play. As in the Greek plays, the chorus acts by way of interpreter for the actor. It chants of what is taking place, or, in an interlude, introduces the next move of the actor, explains his mission, interprets his emotions, bridges the spaces of time and place, and expresses moods. Perhaps our word "intoning" will best describe the manner of singing employed by the chorus. The actors, chorus, and musicians receive a salary for each performance, sometimes a very high one.

Before the play begins, the chorus, from six to ten in number, comes in and sits on the right of the stage. They wear plain kimonos, in modern style, of blue or gray; they wear no masks, and each carries a fan. If the drama is a ceremonial play, the kimono of the chorus and musicians is dark, bearing the *mon*, or crest, of their master. When they are not singing, the chorus sit silent, as motionless and impassive as Buddhas, their fans lying closed on the floor before them, their hands concealed in their *hakama* (a kind of divided skirt). While they are singing, they use their fans, and hold them upright, with the end resting on the floor for a reason explainable only by custom, the origin of which is lost in tradition.

"ACTING-SINGING"

In addition to the chorus, there are a flute-player and players of two drum-like instruments called *otsuzumi* and *kotsuzumi*. These instruments are rather small and shaped roughly like an hour-glass, and are made of black and red lacquer. One drum is held on the left knee and is beaten with a block of wood fastened in the centre of the right palm, or with thick paper wads fastened on three fingers. The other drum is held on the right shoulder with the left hand, and is beaten with the bare fingers of the right hand. Occasionally a drummer is added to the musicians. His drum (*taiko*) closely resembles our ordinary drum. It is lifted from the floor on one side, and supported by a stick; the drummer, seated on the floor, beats

automatically upon it with thick sticks held rigidly at arm's length. As the players strike these instruments, they utter guttural cries; the monotony of the beating and the discordant cries is broken by sudden flute notes, enquiring, tentative. These cries and the strained speaking voice of the actors are very artificial, produced by a tightened throat and a long holding of the breath which is very difficult to maintain. The effect of this music, once the western ear is accustomed to it, is calming; it does not agitate or inflame the emotions, but creates an atmosphere in which one can think and reflect.

The chief actors wear masks of lacquered, gilded, or painted wood displaying much delicate workmanship, and in ancient days the making of these masks occupied many artists and ranked as a high accomplishment. They are quite artificial,—it is easy to see where they are fastened on, and often bits of the actor's face are visible. Above this mask the actor wears a wig. If a ghost is represented, the actor wears a ghastly mask and has shaggy white hair falling wildly over his shoulders in front and below the waist behind; if a devil, a hideous, grinning, horned mask and an amazing shock of brilliant red hair is worn; if a woman (there are no real women upon the Nō stage), a delicate mask, a long braid of black hair, upon which is fastened at times an enormous head-dress, tall and shining and with long tails in imitation of the bonnets of olden times. The effect of these masks is to make the actor more aloof and baffling, and to lay emphasis upon his spiritual message, rather than upon his physical aspect. His own personality does not interfere with that of his rôle, as in western acting.

ORIENTAL MAGNIFICENCE

The costumes are magnificent: voluminous brocades, stiff with gold, contemporaneous with the old plays, rich as only the costumes of the feudal days of Japan can be rich. Recently, we were privileged to see the costume worn by the most famous master of Nō, Kita Roppeda San, (he is the fourteenth descendant of the first founder of this school) when he played before the Emperor at the time of the coronation. The brocade was unbelievably beautiful, stiff in itself, but made even more luxurious by its exquisite embroideries and gold. Imagine a lake of pure gold, on the edge of which stand pine trees so marvelously embroidered that even individual pine needles are indicated. Delicately shaded birds fly across the background; and this motif is repeated on the kimono a dozen times, each motif different in execution. And yet, all of this beautiful kimono but a foot or so at the bottom is covered by a shorter kimono of red and gold. The gold in this second kimono is woven into the cloth in the guise of great birds of paradise. Beneath both these kimonos is worn one of pure white silk, covered with the crest of the master in gold. Of this kimono but a fold at the throat is visible.

Aside from the chorus and musicians, the actors on the stage are very few in number. They consist of the chief actor, *shite* (doer), who sometimes brings another actor with him, called *tsure* (company). The second chief actor is the *waki* (side man). The men he occasionally brings with him are called *wakidsure*. The *waki* and *wakidsure* never wear masks, nor do the *kokate*, those who play the children's parts.

The actor who introduces the play is the *waki*, and he is very often a priest. In the old days, the plays sprang out of religious ceremonials and owed their development to Buddhist influence, and through this priest on the stage the audience could be instructed in Buddhist

(Continued on page 124)



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HOW THEY NŌ IN JAPAN

(Continued from page 122)

principles. Sometimes the *waki* is not a priest; he may be a *daimio*, or countryman, or *samurai*, but he always enters first to introduce the chief actor.

The actor approaches the stage along the passageway already described. He may stop at one of the pine trees to explain to the audience some phase of his journey before he proceeds to the stage. He can hardly be said to walk, for the foot is not lifted from the floor except at those moments when the actor stamps on the resonant floor, by way of keeping time with the music. He slides slowly over the polished surface. This motion is always from the hips down; the upper body is rigid. In his hand he carries a fan, a sword, a spear, or perhaps a live bamboo branch. With this he gesticulates. The movements are slow and graceful; their significance is not at all intelligible to us, but is rigidly fixed by ancient custom. The fan is perhaps the most expressive of any of these significant objects: it may show the flight of a bird, the grace of poetry, the passing from life into death. There is, however, very little action to relieve the monotony of the long-drawn-out plays, unless a devil appears. Not only his red wig and the jolting of his grinning gold mask, but his leaping and whirling and stamping break the slow sombreness of the drama.

In between the serious plays short comedies, *kyōgen* (mad words) are given to relieve the tension. Masks are not worn, there is more action, the plots are slight, and always satirical, and the voices are less strained; there is much gentle and appreciative laughter from the audience.

The *kyōgen* (and the name is applied either to the play or to one of the actors therein) also appears in the main drama when it is necessary for the chief actor to change his costume and become another character. The orchestra and chorus relax, and the *kyōgen* gives a long talk to the *waki*, who sits motionless on the stage. This talk by the *kyōgen* is explanatory of the trend of the events of the play. When the *kyōgen* leaves, the *waki* must again introduce the chief actor, by singing before the latter's re-entrance.

Captain Brinkley, an authority on Japan, says: "The *Nō* was a dance of the most stately character, adapted to the incidents of dramas 'which embrace within their scope a world of legendary lore, of quaint fancies and of religious sentiment.' Their motives were chiefly confined to such themes as the law of retribution to which all human beings are subjected, the transitoriness of life, and the advisability of shaking from one's feet the dust of this sinful world."

Two passages from a libretto of some *Nō* dramas, translated by Dr. Eby and Professor Chamberlain, may indicate the character of the songs of the chorus. The translation is a very free one. The first passage is from *Hachinoki* (Dwarf Trees) and the second from *Hagoromo* (The Robe of Feathers). The vivid yet delicate imagery is characteristic.

CHILDREN'S PARTS

Children take part in the plays, wearing no masks, and they excite our wonder by their stolidity of countenance and their ability to remain motionless in a difficult posture for perhaps an hour. There are no child labour regulations affecting child actors in this land!

"His life he would sacrifice for others, and he thinks not ill of cutting his petted plants. Is it pleasant to see him sweep off the snow? The wind on plum tree, despite the winds and drifting snow, begins before its fellows to bud from winter wood,—first of all to blossom, now first of all to fall. Aye, 'tis painful to human heart to fell even the mountain plum tree or country hedge, and now this is, contrary to its aim, condemned to vulgar firewood. And now see the cherry tree! If in each recurring spring the flowers seem late to blossom, how leaps the heart at first burst of bud. Thus 'tis cared for; but now, alas! in stress of poverty, the house cherry is made to make the fire more cheery. As to the pine tree, with well-trimmed branches and needles green and plenty,—'tis placed upon a stand. The storm-blown pine is reduced to smoking firewood. The hospitable host as guardian of his guest cuts these trees down and seeks thy good. Draw near and take thy comfort."

"Dance on, sweet maiden, through the happy hours!
Dance on, sweet maiden, while the magic flowers
Crowning thy tresses flutter in the wind
Rais'd by thy waving pinions interwin'd!
Dance on! for ne'er to mortal dance 'tis giv'n
To vie with that sweet dance thou bring'st from heav'n:
And when, cloud-soaring, thou shalt all too soon
Homeward return to the full-shining moon,
Then hear our prayers and from thy bounteous hand
Pour sev'nfold treasures on our happy land;
Bless ev'ry coast, refresh each panting field,
That earth may still her proper increase yield!
But oh! the hour, the hour of parting rings!
Caught by the breeze, the fairy's magic wings
Heav'nward do bear her from the pine-clad shore,
Past Ukishima's widely-stretching moon,
Past Ashidaka's heights, and where are spread
Th' eternal snows of Fujiyama's head,—
Higher and higher to the azure skies,
Till wand'ring vapours hide her from our eyes!"

GERTRUDE BOVINGDON.



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Ira L. Hill

In "Oh Boy" Marie Carroll is as vivacious and irresistible as she appears here. The play was written by Guy Bolton and P. G. Wodehouse

SEEN on the STAGE

(Continued from page 64)

couple who decide to adopt a child and to undergo the usual year of exile for the purpose of pretending that the adopted baby is in actuality their own. Their simple plan is complicated by the intrusion of Mrs. Goodhue's brother, Alan Camp, who has written a book on the subject of eugenics. Alan—who is a scientific theorist—dissuades his sister and his brother-in-law from adopting a foundling culled at random from an orphan asylum, and persuades them, instead, to finance the propagation of a model infant by parents picked out scientifically because of their eugenic fitness.

Alan Camp selects his own chauffeur as the prospective father of a perfect child, and picks out the maid servant of his sister as the proper mother of the same ideal offspring. Then, having chosen these two parents in accordance with his scientific principles, he offers them the sum of fifteen thousand dollars for the production of a child that shall be fit to be adopted by his sister and his brother-in-law.

At this particular point in the project, the author is at fault. He tells us that the chauffeur and the maid are already in love with each other and have decided to get married as soon as they can raise the necessary money. Hence, those scenes at the outset of the second act in which Alan Camp attempts to persuade the maid servant and the chauffeur to marry each other and become the parents of a child are discounted by the fact that his arguments are met by an emotional predisposition to accept them. The play would be much more dramatic if the theoretic parents of the perfect child had never previously seen each other, but were persuaded by Alan Camp to undertake the task allotted to them by his theories, and should subsequently develop a genuine affection for each other.

As the play is written, a boy is born in due time to the chauffeur and the maid servant; but, at the time when they have been expected to deliver up this child to their employers, they suddenly revert to nature, and renounce the proffered fifteen thousand dollars,—preferring, rather, to keep their child to themselves. At the end of the play—after a full development of the comic theme of disappointment, in accordance with the formula inherited from the Palais Royal—the audience is informed that the child-

less couple are about to become the parents of a child of their own.

This farce has been constructed without skill; but the lines are written in a mood of merriment and the acting is distinctly entertaining. Immediately after the falling of the final curtain on the first night of "The Very Idea," it was still possible to say with all sincerity that Mr. Le Baron's farce was the best play that, theretofore, had been disclosed in the new season of 1917-1918.

"THE LASSOO"

"The Lasso" was written by Victor Mapes,—co-author of "The Boomerang," which is remembered as one of the most successful comedies of recent years. "The Lasso" is admirably acted and charmingly produced; but the text itself is lacking in the material that is necessary to sustain a four-act comedy. Nothing seems to happen in the play; and, especially when a superlative cast has been employed, the audience demands that something shall happen before the final curtain falls.

The story of this play introduces us to a young author and his young wife. The wife has been brought up badly, and succumbs, therefore, to a tendency to spend money beyond her husband's means. The husband, in a desperate endeavor to pay her bills, risks his private capital in the production of a play of his own authorship, and loses this and more besides. His wife becomes unreasonably jealous of the "leading lady" in her husband's play, and sues him for divorce, naming the actress as a co-respondent. This accusation is unfounded; and, in the last act, a tardy reconciliation is effected between the jealous wife and the husband who has paid out more than all his fortune in order to satisfy her whims.

A good deal of quiet and rather subtle characterization is accomplished during the course of the slow unfolding of this play; and much of the dialogue is subtly and delicately written. But the comedy, considered as a whole, lacks substance; and, whenever it approaches the dramatic, it seems to shy away and "miserably straggle to an end in sandy deltas." Mr. Mapes is a practical dramatist; but he should be advised, in the future, to make

(Continued on page 134)

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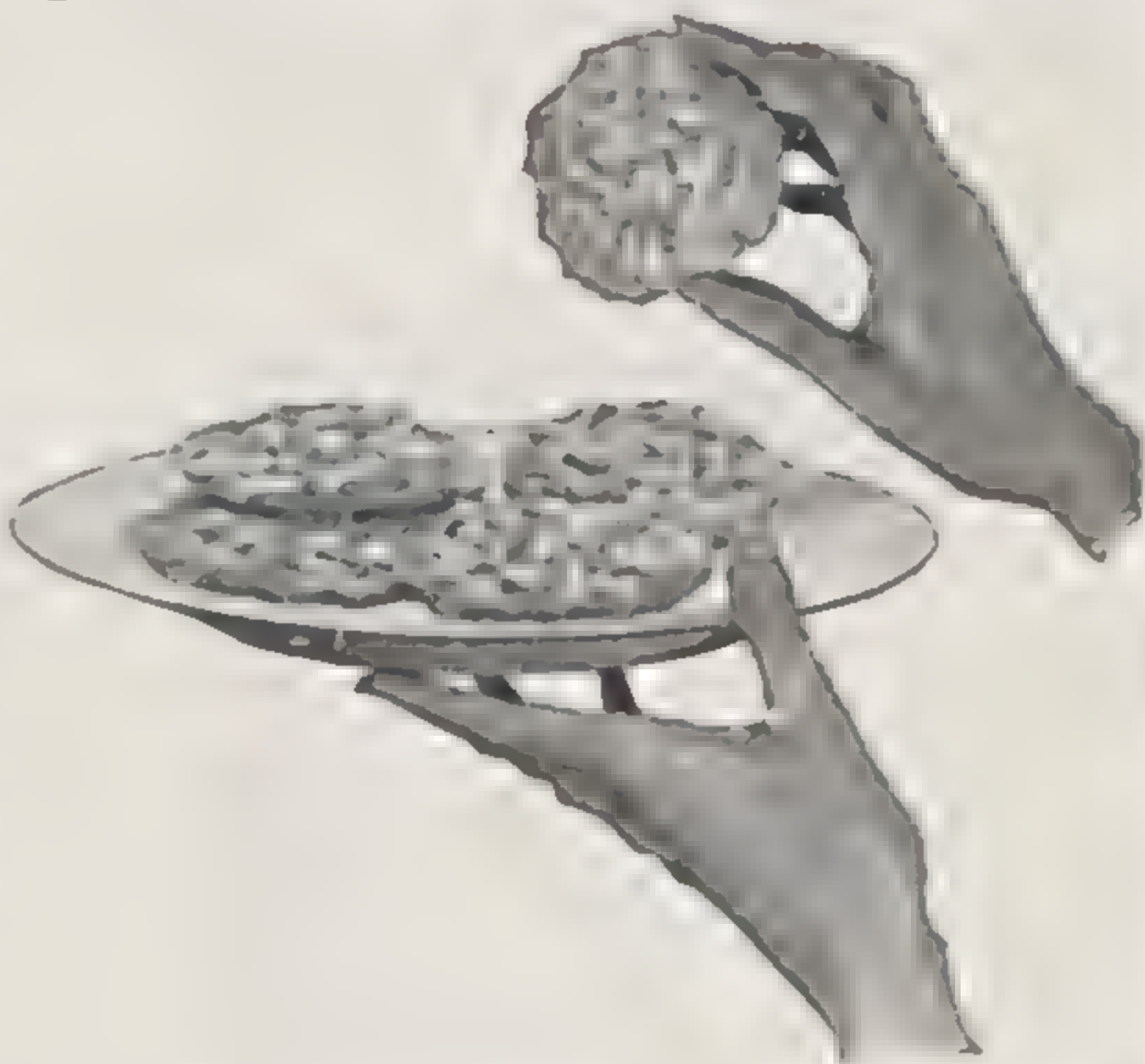
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1 cup sugar, 1 tablespoon butter, 2 eggs, 2½ cups oatmeal, 2 teaspoons baking powder, 1 teaspoon vanilla. Cream butter and sugar. Add yolks of eggs. Add oatmeal, to which baking powder has been added, and add vanilla. Beat whites of eggs stiff and add last. Drop on buttered tins with teaspoon, but very few on each tin, as they spread. Bake in slow oven. Makes about 65 cookies.

12c and 30c per package in United States and Canada, except in Far West and South where high freights may prohibit (1690)

PARIS FORECASTS the WINTER MODE

(Continued from page 42)

gray. In this embroidery, woollen threads are drawn through the tissue very close together and clipped off short; the result is a velvety mossy appearance which is very new and pleasing. Some of these threads, by way of variety, instead of being cut, are knotted. Not only is this embroidery sometimes done in wool—the woollen *mousse* is very decorative—but often in silk. One of Marthe Gauthier's newest bags, of tête de nègre velvet with a clasp of shell, is ornamented with mossy embroidery in orange silk. Any tissue lends itself well to some form of this embroidery, which is exceedingly rich-looking after the skeleton variety to which we have been accustomed for several months.

COQUETRY IN FUR

One of the Maupas coats is made of corded velvet—a pretty shade called *chaudron*—which is somewhat darker than the shade called *brique*. This coat is bordered all about with otter, and otter also forms the larger part of the hood. M. Maupas has cleverly managed to eliminate all clumsiness from this hood, leaving only a bit of coquetry in the way of fur and velvet. When thrown back, the hood forms a sort of Capuchin collar of pleasing shape.

Then there is a Maupas cape-manteau of beige *djersagneau*, a new fabric. There are also a simple little one-piece frock of black panne velvet and satin with a collar and fold of gray duvetyn on the skirt-edge and a fair blue cloak of velours de laine lined with white ratine and brightened with rows of white buttons. The cloak appears at the upper left on page 53 of the September 1 issue of Vogue. M. Maupas devotes as much attention to the inside of his cloaks as to the outside, and his linings are very decorative.

THE FOLD ON THE SKIRT-EDGE

Apropos of the fold on the skirt-edge, this is one of the many little features of the autumn frocks. In the case of a Maupas frock (which is sketched in the middle of page 53, September 1), the fold, which is about an inch and a half in depth, is of light gray duvetyn on a black velvet skirt. Callot places such a fold of emerald green crêpe de Chine on the lower edge of a black crêpe skirt (sketched on page 36, at the left), and in one instance, this fold is of yellow duvetyn on the edge of a blue serge skirt. The fold, by the way, has the appearance of being the edge of a second skirt, worn underneath the first.

M. Maupas's gaiter-skirt, sketched already in these columns, has proved a great success. For sports and for automobiling (now that so many women drive their own cars) it is exceedingly practical and pretty.

Plain, for the most part, and sober in colour, are the tissues of the season. All the great houses of Paris are making frocks and cloaks of the new woollen stuffs,—duvetyn, *djersadrap*, *djersagneau*, bure, diabure, and cashmere d'Inde. Bure

is like burella, as we have explained before. A sample of diabure appears at the bottom, next to the right, on page 42. Cashmere d'Inde is a curious, coarse, yet soft cashmere with a hairy surface. Callot, Chéruit, Dœuillet,—all the grandes maisons, in fact, are using this cashmere; it is particularly pretty in beige and other light brown shades.

Djersadrap and *djersagneau* have already been described in these columns. Though they are like velours de laine in appearance, a glance at the reverse side of the cloth reveals the fact that these two tissues are, in truth, jersey. The more delicate of the two, *djersadrap*, is reserved for frocks, while *manteaux* and warm wraps are made of the heavier *djersagneau*. M. Rodier did a masterful bit of tissue-making when he designed these two fabrics, for they possess a pleasing texture, a surface beautifully soft to the touch and, in spite of this velvet surface, the elasticity which we have come to demand of all tissues.

A sample of *djersagolf* is sketched at the bottom of page 42, at the left. *Djersagolf* is a thick and somewhat harsh brocade jersey which may be had in all colours and which is used for gilets, collars, and other trimmings. Mufflers made of the material of the frock or coat are lined with *djersagolf*. Golf jackets of the "sweater" variety are also made of this brocade, for it is essentially a sports tissue.

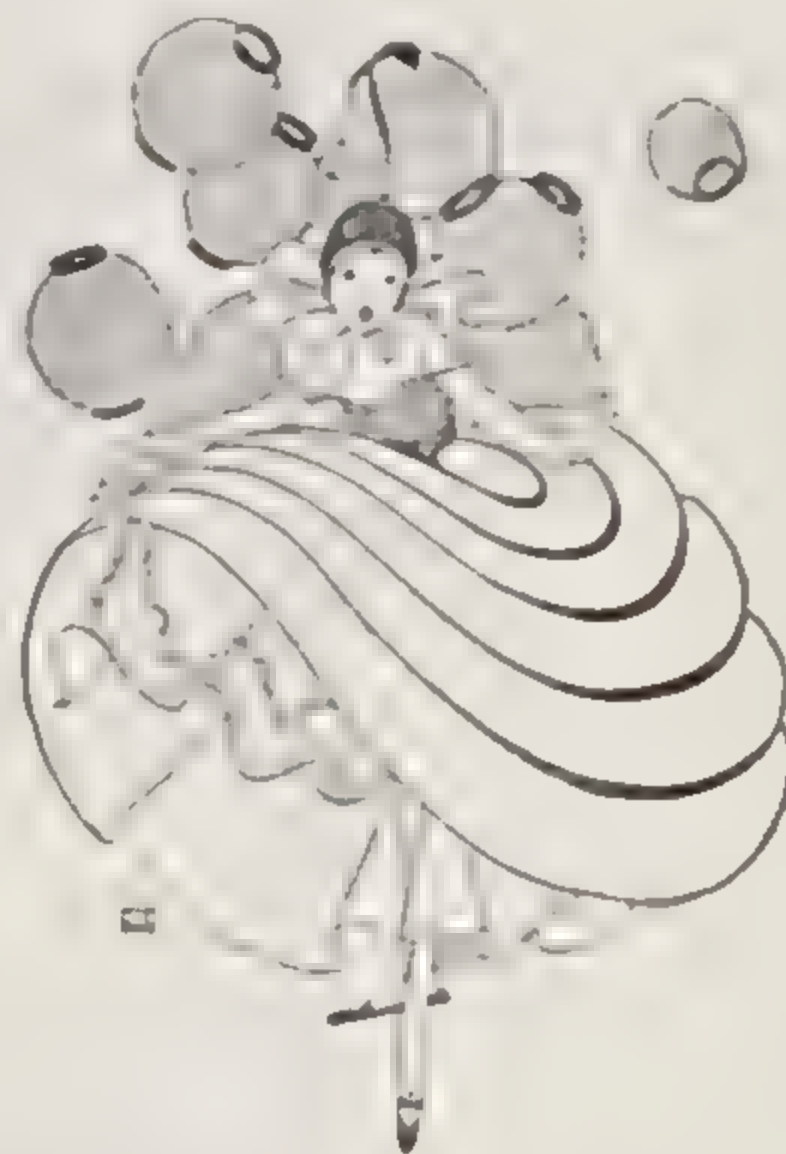
THE STUFF OF SPORTS SUITS

Checks and plaids in bure and all the somewhat harsh tissues are employed for sports suits and trimmings of all sorts. There is a sketch of plaid burella at the bottom of page 42 at the right. These plaids are repeated in the softer *djersadrap* and the thicker *djersagneau*, and the softness of these tissues subdues even the most violent colours. Vast checks—blocks of colours an inch square—are oddly pleasing in these velvety stuffs.

Ursine, a shaggy plush much resembling fur, is another of the autumn fabrics. In the darker colours, it closely resembles fur. Ederella is a sort of ironed plush which is perhaps less pretty than ursine, but which is also used to trim plain stuffs. Striped panecla is another trimming fabric, which appears also in plaids. This tissue, which is made of vegetable silk, closely resembles panne velvet. Heavy waistcoats are fashioned of the somewhat tightly woven stuff called *droguet*, which in spite of its canvas-like weave, possesses a velvety surface and comes in odd stripes. This is one of the smartest fabrics. It is sketched on page 42, next to the left.

Last, but not least, there is a sort of tapestry, galoon, of which one pattern is called *aubusson*. This appears in the middle of page 42. It may be had in several widths and colours, and we hear that many of the new models will show traces of this trimming. A similar galoon is embroidered with metal thread.

A. S.





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SUMMER IN NEWPORT

(Continued from page 48)

sketched at the lower right on page 48. She was leaving the Casino after a brisk game. Her clothes are interesting, for she wears a coat of soft tan camel's hair. This coat is similar to the coats worn by all the men over their tennis or bathing clothes, and is an invaluable adjunct to the summer outfit of the sports-woman, for it is soft and warm and really very smart. About Miss Sears's neck was bound a soft wool muffler which was also an item filched from the masculine wardrobe. Men wear these mufflers in gay colours, such as yellow and blue, with white or tan wool coats, and they are very effective. Mr. Cyril Hatch, for instance, wears a coat of white camel's hair and a brilliant yellow muffler. At his heels are his inseparable companions, a slim white Russian wolfhound and a tiny terrier pup, Dick, who is the delight of every child that plays in the sand at Hazzard Beach.



When she motored one afternoon—all Newport motors in the afternoon—Mrs. Cyril Hatch wore a green hat with white wings

carries a Red Cross knitting bag, for much knitting for the soldiers is done on the breezy porch at Bailey's. This porch at Newport is like the Ritz in New York. It is the point to which everyone gravitates at some time or other during the day. Mrs. Whitman, the wife of the Governor, was sketched here one morning as she paused to chat with some friends. Her suit of oyster white jersey cloth had a long coat, —a forecast of the

styles of the autumn. Her brown flat straw sailor hat had a curious band of yellow and brown straw, and her harem veil was tobacco brown in colour. She is sketched at the lower left on page 46. That was an interesting day at Bailey's Beach, for it was one of the days upon which Mrs. Alexander Dallas Bache Pratt wore the bathing-costume sketched at the lower left on page 48. The straight suit of black satin was heavily fringed at the bottom and bound around at a low waist-line with a black patent leather belt edged with white. Her hat was black, faced with white, and was as practical as it was decorative, for the stiff surf which she later braved failed to loosen it from her head. Black, too, was the mouche which invited attention to the whiteness of her throat, and brilliant scarlet was the cape of rubberized material which floated from her shoulders and which made a gay spot of colour against the gray sands. In marked contrast to Mrs. Pratt's striking costume was the Quaker-like bathing-suit of Miss Katharine Porter; this was fashioned of soft gray jersey cloth with a white collar and a white belt buttoned at the sides. Miss Porter's gray jersey cloth hat had a close white turned-up brim, and her stockings were gray,—no one wears shoes on Bailey's Beach. Mrs. Lydig Hoyt, who swims as she rides, exceedingly well, wore the practical black bathing-suit with a becoming white collar and a close white bathing-cap sketched at the bottom of page 132. Long-sleeved suits are much in evidence, especially among those who bathe rather than swim. A characteristic suit with a band of white about the high collar and narrow white cuffs is sketched in the lower middle of page 48, and its wearer carries one of the flat Japanese parasols that dot the beach with brilliant splashes of colour here and there.

At the gates of Bailey's there is much collecting of guests for luncheon, which comes next in order in the routine of a Newport day. All of these luncheons are informal, and, as a rule, some member of the army is the guest of honour. Impromptu luncheon parties, too, gather at Hill Top Inn. Mrs. Ogden Mills, who is sketched in the middle of page 47, appeared at (Continued on page 132)



On the Beach one day, Mrs. Alexander Dallas Bache Pratt wore a green frock

Mrs. Burke Roche, in old-blue and white chiffon, was sketched while shopping

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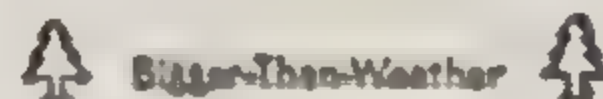
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SUMMER IN NEWPORT

(Continued from page 130)

Hill Top Inn wearing one of her characteristic flat hats of pale blue orchid coloured organdy upon which a band of orchid pink ribbon formed a delightful note. Mrs. Mills affects broad flat hats and simple soft frocks which have loose sleeves from which her slim arms taper into the points of her deeply tinted nails. Upon the little finger of one hand she wears a ring of black onyx, and upon the corresponding finger of the other hand a single large pearl in a simple setting.

IN THE AFTERNOON

After luncheon, Newport rests a bit and then turns out to the afternoon ride along Bellevue Avenue and Ocean Drive. Here everyone is seen. In her motor, one afternoon, Mrs. Cyril Hatch wore the very effective hat of apple-green straw with pointed white wings upon it sketched at the top of page 130. Mrs. Hatch wears this straight upon her short locks. At this hour, too, the shops receive a few belated visitors.



One evening this interesting coiffure was seen at a Red Cross benefit

for velvet will be one of the smartest textiles for autumn gowns. Its wearer, whose hair was silvery white, accented its whiteness by great pearl earrings, and about her neck she wore a string of pearls. Dancing at La Reserve brings out a very much more simple type of frock. Many gowns on the order of that sketched at the lower left on page 47 are to be seen. This is a sketch of Miss Maud Kahn in a very lovely white chiffon dress which she wore a short time ago. On the night when the French players gave their initial performance at La Reserve, quite a smart crowd assembled there, including, among others, Mrs. J. Gordon Douglas, who wore a coat of rose and gold brocade with panels of black tulle. This coat is sketched in the middle of this page. The initial performance of "Maytime," which took place at the Opera House, also brought out a number of well-gowned women. Mrs. Cyril Hatch wore a gown of red and gold brocade sketched at the upper right of page 48, and carried with it a blue fan. She wore camellias, and the camelia, by the way, is the flower that is most worn in Newport. In the box with Mrs. Hatch was a very smart woman who wore the black satin and jet gown sketched at the upper left on page 47. Her large ostrich fan was black and white, and her necklace of onyx and diamonds was quite in the picture. In an adjoining box was Mrs. Cornelius Tangeman, whose gown had a very smart neck-line. It is sketched at the upper right on page 47.

The interesting coiffure sketched at the top of this page was worn to the concert for the benefit of the Red Cross held at "Whiteholme," the home of Dr. and Mrs. Henry Barton Jacobs at Ochre Point. The Greek line was emphasized by a band of flesh tulle. Circular earrings of old-blue were suspended from her ears.

Mrs. Jerome Bonaparte sponsored the smart costume sketched at the lower right on page 47 one evening when she dined at Hill Top Inn. Her dress was a typical restaurant gown of midnight-blue chiffon with its sleeves ending at the elbow in a graduated frill of the material. Her coat was of green velvet, and her hat not unlike an exaggerated tricorne, combined the two colours. It was of midnight-blue satin with an underlay of flat green ostrich.

Mrs. Burke Roche was sketched one afternoon on her way to make a purchase; she wore the smart gown of old-blue and white chiffon which is at the lower right on page 130. The pattern in this material was very vague and the subtlety of its colouring was emphasized by the black of the narrow collar, and by that of her hat and veil.

In the evening, the officers of the naval reserve and the visiting military officers, are entertained by the hostesses of the various villas along the cliffs. As a rule, the dinners are more or less informal affairs to which only a few people are invited. Now and then an entertainment is given for the benefit of the Red Cross or some other war charity, and always at the week end there is dancing at La Reserve, the name which has been given to the remodelled Berger's, the dancing pavilion photographed at the bottom of page 47. When an entertainment is given in one of the homes of Newport, formal evening dress prevails, and many beautiful jewels are worn. The sketch at the upper left on page 48, shows a very lovely gown which was worn recently. It is of ivory white velvet, a material which forecasts a winter fashion,



The coat Mrs. J. Gordon Douglas wore at La Reserve was of red and gold brocade, tulle-pannelled



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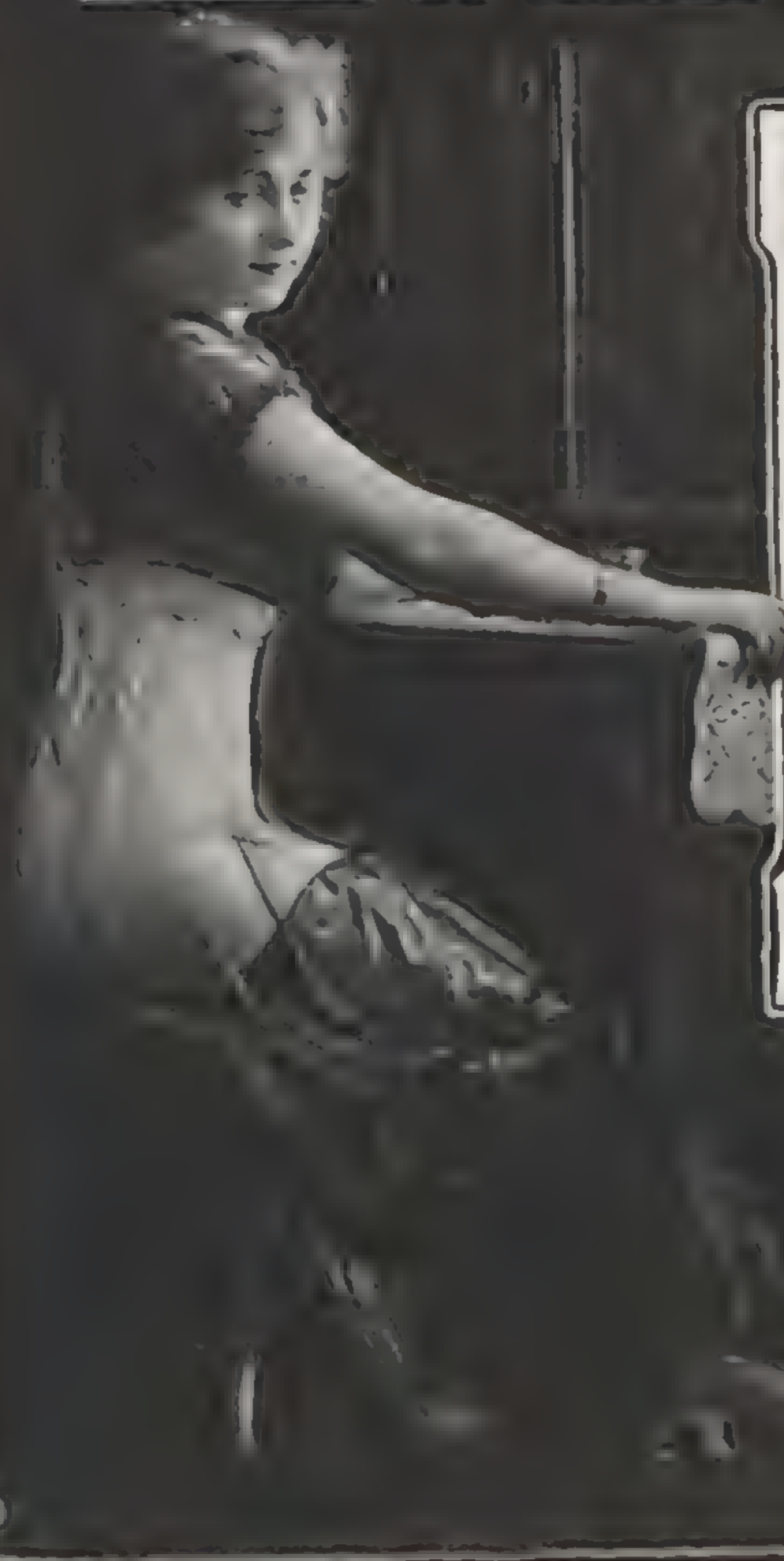
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(Continued from page 126)

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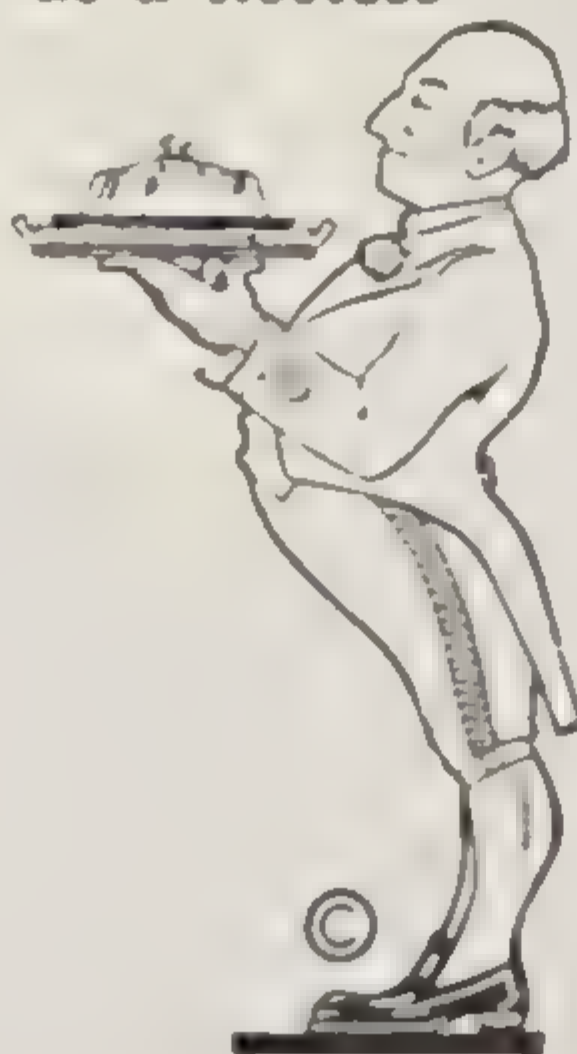
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sure that he has something to dramatize before he undertakes to make a play.

"THE INNER MAN"

"The Inner Man," by Abraham Schomer, begins very well indeed; and, if only the initial project were sustained successfully throughout the four acts of the composition, it would be necessary to regard this piece as the best of all the new plays of the preliminary season.

The thesis of "The Inner Man" is that the most hardened and accustomed criminal may be reformed by changing his habitual environment. This thesis is discussed—both pro and con—in a rather clever prologue, which depicts a public meeting of "The Society for the Reformation of Criminals." In this prologue, the audience is made to participate in the play, according to the traditional method that was employed by the late Charles Coghlan in his performance of "The Royal Box" and that has been employed more recently by Mr. Bernard Shaw in the prologue and the epilogue of "Fanny's First Play."

In the play itself, a hardened criminal called "Devil Dick" is selected by a millionaire philanthropist to manage the dispensation of his charities; and this criminal "makes good" and becomes a worthy citizen because of the trust that has been imposed upon him.

This play is falteringly constructed; but the lines are admirably written. The dialogue is colloquial and natural; and the critical auditor carries away an impression that Mr. Schomer might have made a memorable play if only he had had the courage to think his project through to a logical conclusion.

"The Inner Man" is admirably acted. It is therefore all the more regrettable that the fact must be recorded that, after a most promising beginning, the piece has been allowed to fade away into a sort of imitation of a popular moving-picture play. The last act disappoints the expectation of the audience, and substitutes, instead, a woefully lame and impotent conclusion to the drama.

"DAYBREAK"

"Daybreak,"—like "The Inner Man"—begins unusually well; but, before the evening is over, it sags into the ordinary rut of conventional theatricism. If only it were as easy to develop a dramatic idea as it is to conceive it and expound it, it would no longer be possible to quote the well-known cynicism that "hell is paved with good first acts."

"Daybreak" was written by Jane Cowl and Jane Murfin, the authors of "Lilac Time"; and, while it is still questionable whether these authors know anything that is important about life, it is no longer questionable that they know many

things that are practicable in the theatre. The present piece is workmanlike and actable; and, though it is not by any means so good as it might conceivably have been by virtue of its richness of material, it can by no means be regarded as an ineffective product.

"Daybreak" begins with an arresting prologue that is set in the upper hallway of a New York residence at the mysterious hour of five in the morning. This prologue is acted entirely in pantomime. The owner of the house—a man named Arthur Frome—has been aroused from his sleep, and finds himself wandering about the hallway just in time to hide behind a curtain and observe the secret slinking of his wife into the house at this incriminating hour. A pre-assumption is thus suggested that the wife, in the play, is secretly unfaithful to her husband.

In the next scene, we discover that the husband is habituated to indulge in orgies of bestial cruelty under the influence of liquor. In consequence, we begin to sympathize with the apparent infidelity of the wife.

The husband hires a detective to dog the movements, and this detective reports that her secret sallies are associated with a motive to visit an infant child. At the climax of Act II, the wife admits that this child is her own, and the audience is invited to speculate concerning the identity of the father. The play has been carefully constructed in such a way that suspicion might logically be directed toward any one of two or three of the male members of the cast of characters.

But the audience—through reading the first-night notices in the newspapers, or because of previous experience of the expedient of theatrical surprise—anticipates the exposition of the solution of the mystery,—that Arthur Frome himself is the father of the child. The wife had managed to hide the fact from her own husband, because the child had been born during a visit to Hawaii. This adventitious circumstance is rather difficult to swallow, but the authors plead for an acceptance of it with considerable eloquence.

In consequence of these complications, the innocent wife is about to be sued for divorce, on statutory grounds. The situation would appear to be irresolvable; but the authors have experienced no difficulty. They assume that the husband has committed adultery with one of his employees; and the outraged husband turns up in the last act and shoots the malefactor dead. By this providential pistol shot, the wife is set free to marry the friendly doctor who has been attending to the ailments of her unacknowledged child. This sensational story—considered as a whole—is unbelievable; but it offers more material than is needed for an ordinarily successful play.

A S S E E N b y H I M

(Continued from page 60)

consequently a success. And now, with a decided shortage of dancing men, what may not happen?

This year, however, trying to follow the military service adopted in England, we have gone that nation several better. The undress English uniform is smart; our khaki is quiet and serviceable. At Newport last summer I rather distrusted some of the chaps who went to dances thus attired: there was a suspicion of the swaggerer. Uniforms lend a decided note of distinction to any entertainment, but we always rush into extremes. At a recent town wedding I saw the bridegroom in a semi-merchant-marine sou-

wester; this was, to be sure, a summer wedding; but even at that, such informality is disconcerting.

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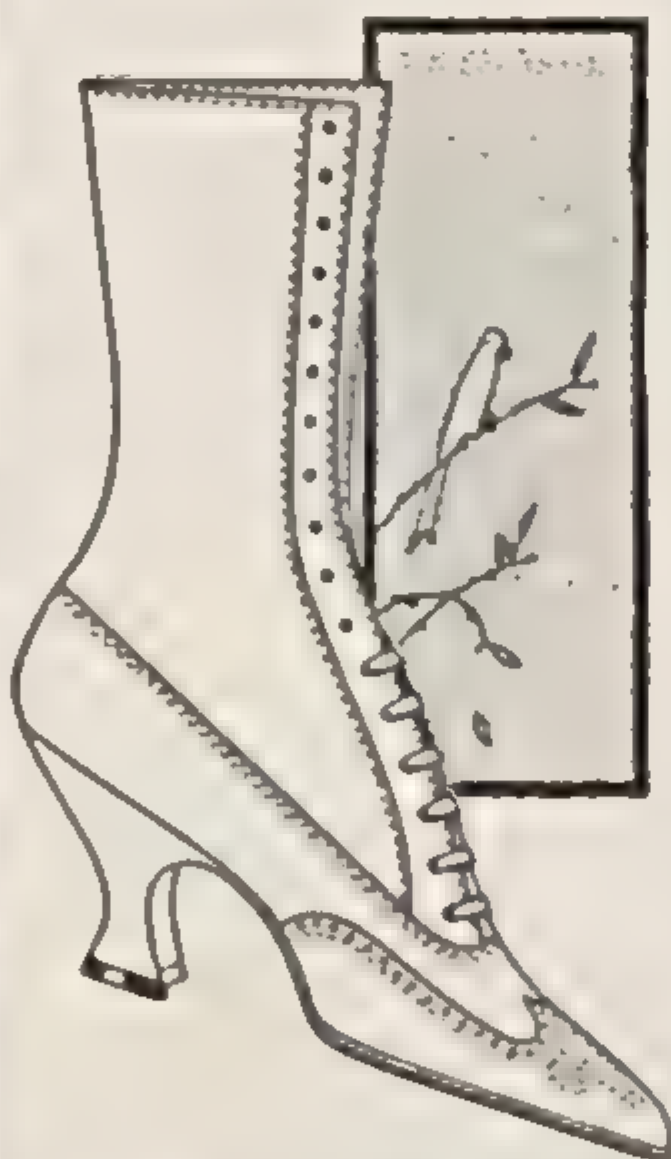
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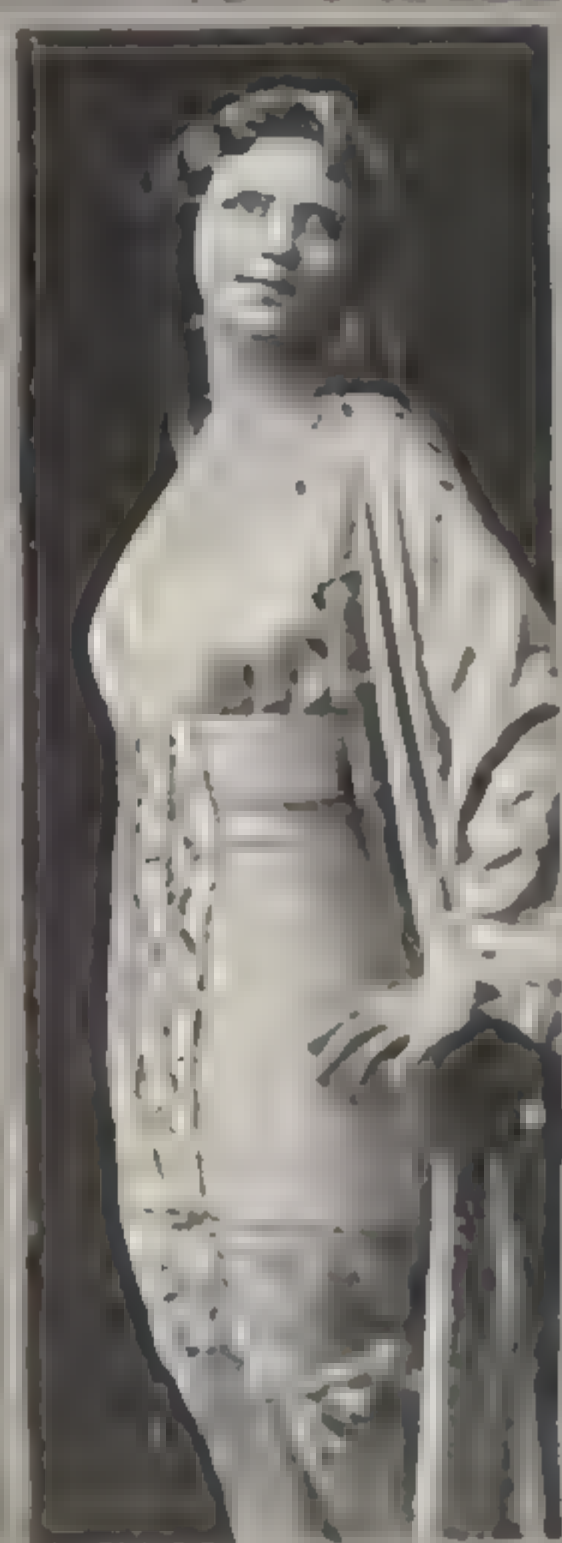
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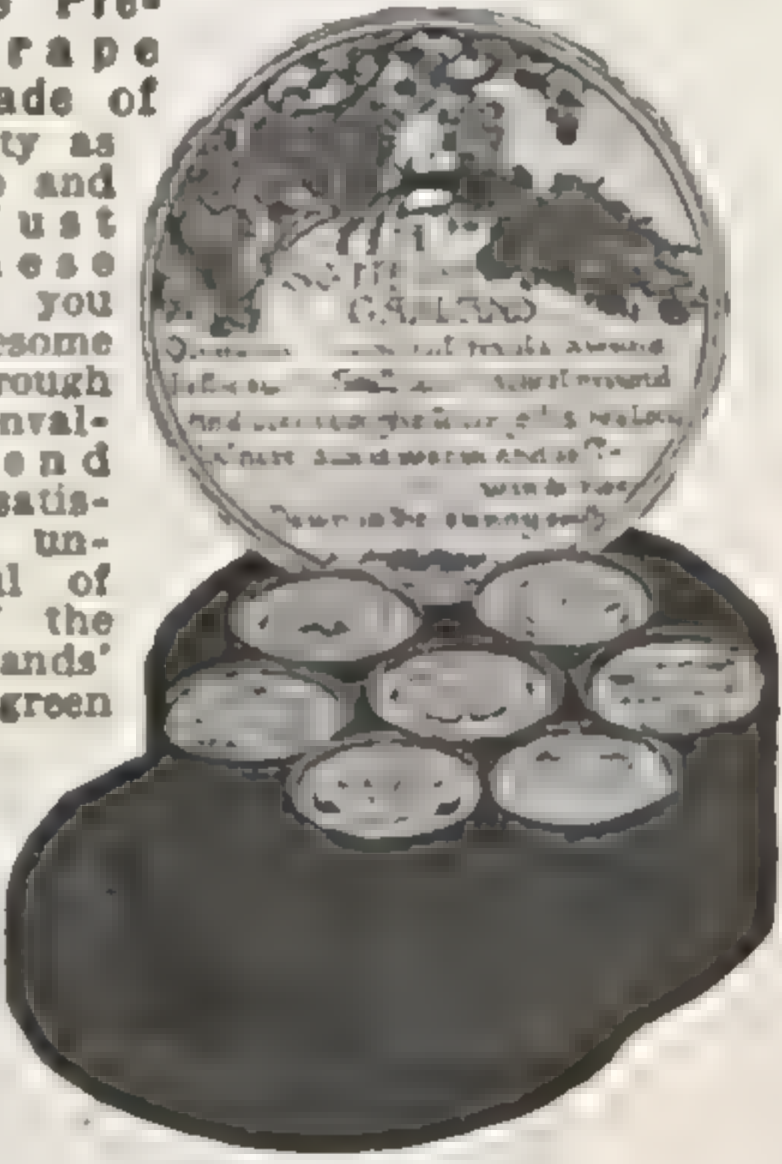
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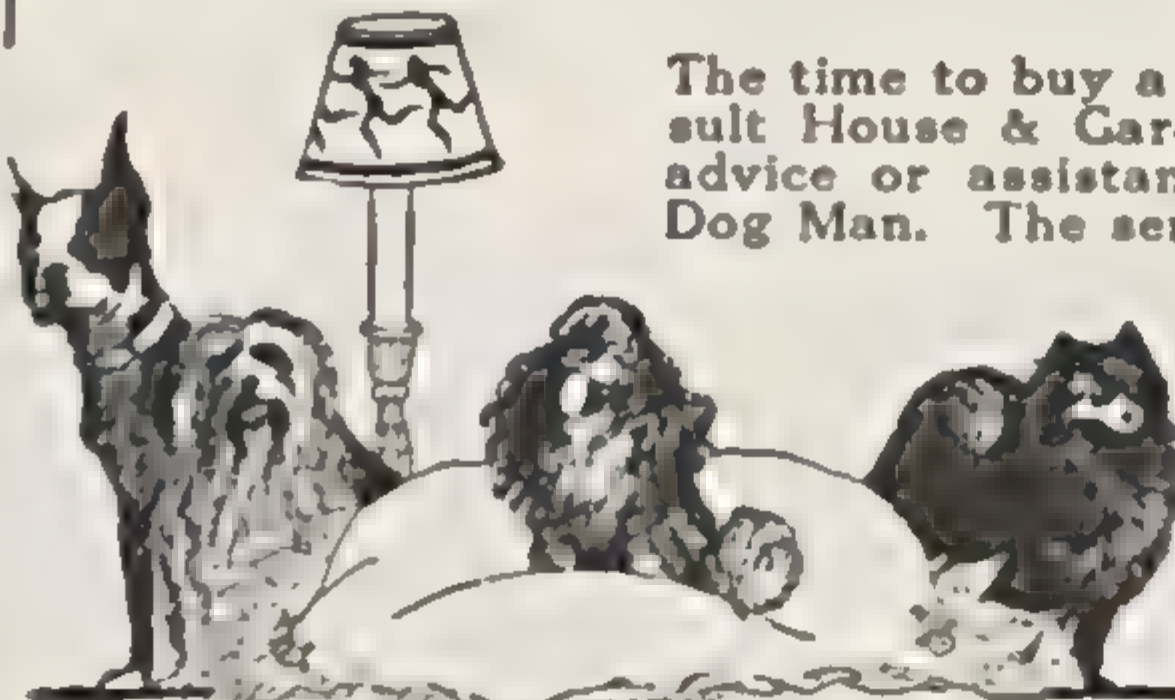
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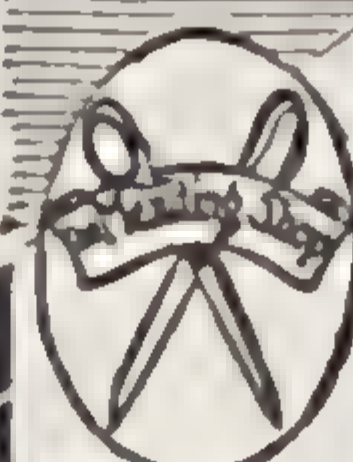
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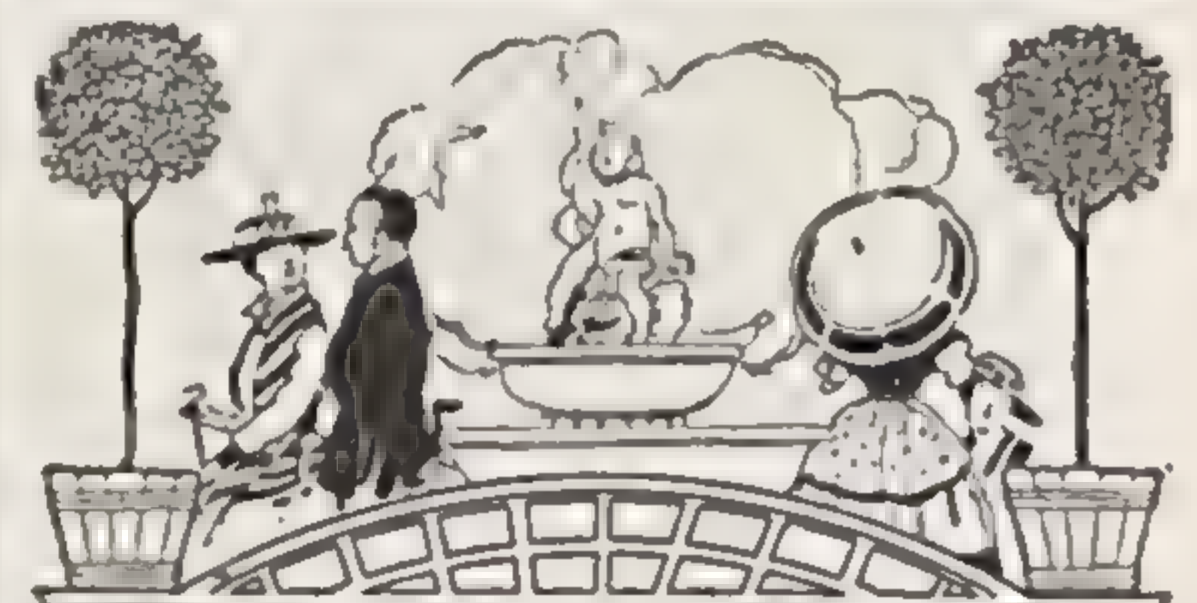
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Famous Piedmont Red Cedar Chest. Your choice of 90 styles and designs. Direct from factory to home on 15 days' free trial. We pay the freight. A Piedmont protects furs, woollens and plumes from moths, mice, dust and damp. Distinctly beautiful. Needed in every home. Lasts for generations. Finest Christmas, wedding or birthday gift at great saving. Write today for our great new catalog and reduced prices—all prepaid free to you.

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EASY CLEANING FLUID

Cleans White and Fancy Shoes
All Wearing Apparel
Leaves No Ring

Bleeker Co. All Department
Hempstead, N.Y. and Shoe Stores

VOGUE—A UTILITY

SCHOOL SERVICE:

Information and advice in all matters pertaining to schools or schooling given gladly and freely to all who ask it.

SHOPPING SERVICE:

Upon receipt of your order and check covering amount of purchase, expert shoppers will buy for you any article whatsoever. This service is also gratis.

19 WEST 44th ST., N. Y. CITY

Reduce Your Flesh



BUST REDUCER
Price \$5.00
Made from Dr. Walter's famous reducing rubber, with coutil back.

It can be accomplished quickly with ease and safety—if you wear Dr. Jeanne Walter's Rubber Garments. No Dieting or strenuous exercise.

No matter where the excess flesh exists there is a specially designed garment to cover that part of the body. Also made to cover the entire body.

Dr. Jeanne Walter's

famous **RUBBER GARMENTS** for Men and Women

are endorsed by leading physicians and are invaluable to those suffering from rheumatism.

Chin Reducer - \$2.00
Frown Eradicator - 2.00
Neck and Chin Reducer 3.00
Brassière - 6.00
Abdominal Reducer 6.00
Hip Belt, Stock Sizes 8.50
Elton Jacket, Stock Sizes 8.50

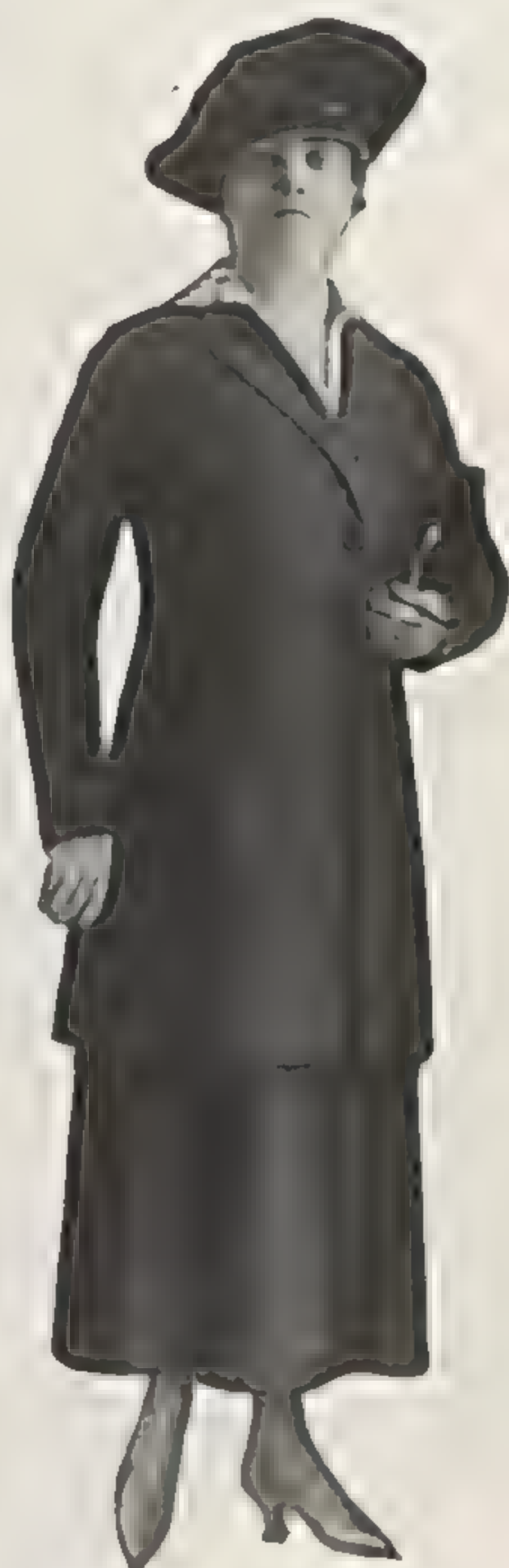


Also Union Suits, Stockings, Jackets, etc.
Send for illustrated booklet.

PANTIES
Stock Sizes - \$15
Made to Measure 20

DR. JEANNE B. WALTER Inventor and Patentee
Billing's Building (4th Floor)
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Representative:
Mrs. Kammerer, 1029 Walnut St., Phila., Pa.

Dress Becomingly - And Forget Your Weight



A Stunning Fall Suit Especially Designed for Style and Slender Lines

Lane Bryant

can fit the stoutest women in smart and becoming clothes, especially designed to reduce the apparent size.

We Are Specialists in Designing Smart Clothes for Stout Women and Figures Hard-to-fit.

We give you clothes that make you look as you would really like to—and as few tailors or dressmakers can make you.

Sizes, ready-to-wear, up to 58 bust, both for long and short waisted figures. *We fit with practically no alterations.*

There are three Lane Bryant Shops—in New York, Chicago and Detroit. And a highly efficient mail order service.

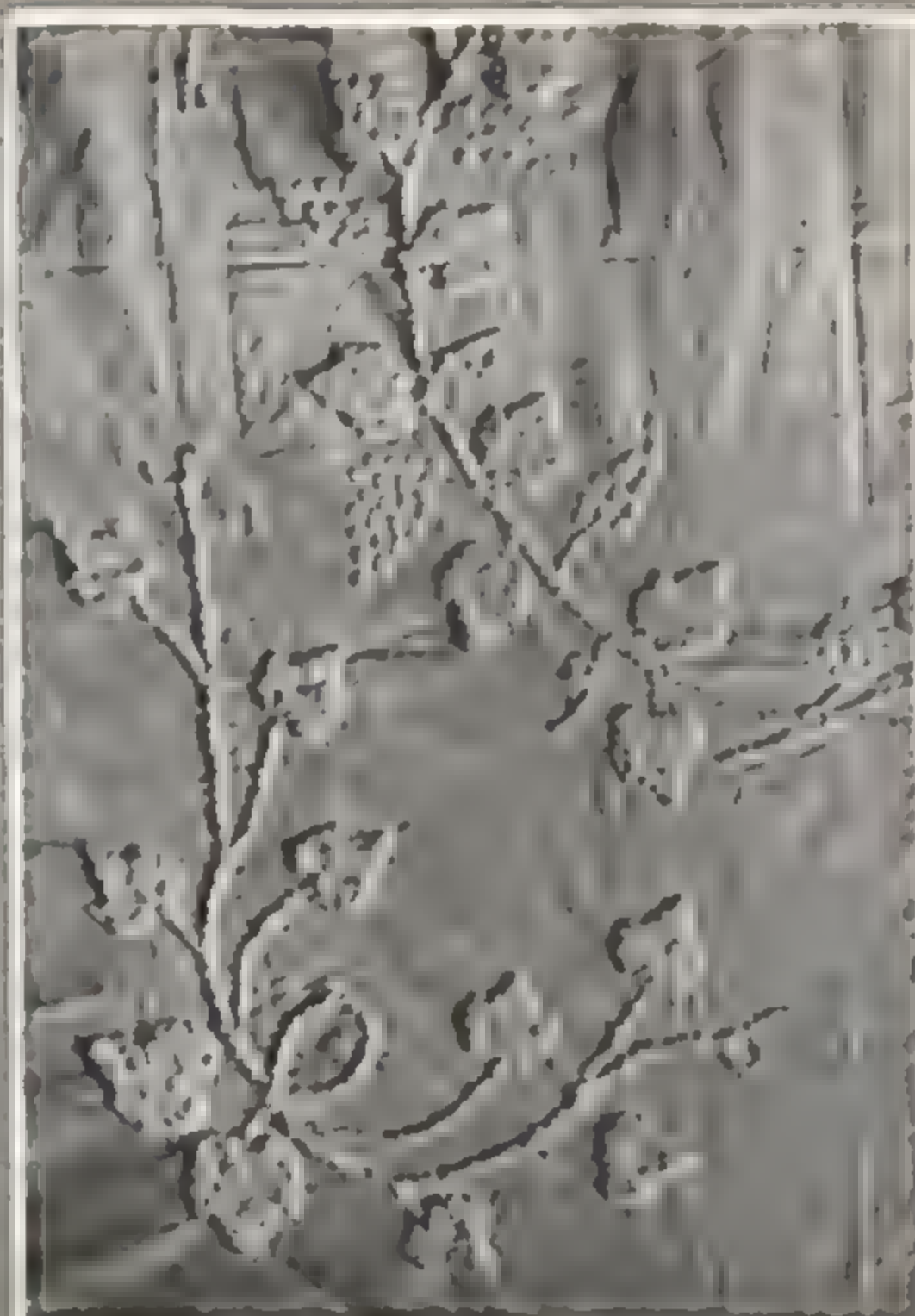
Send for Latest Style Book if you can't call personally. Address Dept. V1—New York Address.

Lane Bryant

21-23 West 38th Street, New York

Detroit:
225 Woodward Ave.

Chicago:
17 N. State St.



Alnwick Bedspreads

THESE spreads, beautiful, creamy-white, are exact reproductions of old English bedspreads made 100 to 150 years ago. The designs are worked entirely by hand and the fringe is hand-tied. They can be ordered without fringe if the spread is to be tucked in and with fringe on the sides only for beds with foot boards. We will make the spreads to measure without extra charge.

Although originally intended for Colonial furniture, the Alnwick Bedspreads are suited to any style of bed.

The prices are from \$18.00 to \$30.00. We will gladly send a number of designs on approval, if references are given.

THE HANDWORK SHOP

57 Market Street
Poughkeepsie, N. Y.

Alnwick Bedspreads are an investment for they will last a lifetime



Don't Cut the Cuticle

Employ the Simplex Method of Home Manicuring—requires no tools. Assures quick and perfect results.

Simplex

MANICURE PREPARATIONS

At all Good Stores

FREE Simplex Sample Manicuring Outfit, consisting of Cuticle Remover, Nail Polish, Nail Enamel, Nail Whitener, Orange Stick, Emery Board, also Booklet of Home Manicuring Lessons. Send 10 cents to pay for postage and packing.
Dr. W. G. KORONY 135 S. Fifth, Louisville, Ky.

THE SOAP FASTIDIOUS

Noted for Generations in England

BAYLEY'S

BATH SOAP—MAGNUMS

Lathers instantly in cold or hot water.
Wonderfully Refreshing.

All Druggists or
E. FOUGERA & CO., Inc. Est. 1949
90-92 Beekman Street, New York

Save a Pair of Hands capital device is the Cricket Yarn Winder; a savior of hands, time and patience. Self-adjusting, practical, serviceable, compact for carrying. At your dealer's or direct.

My winder winds to you I'll lead,
And wind your wools, and be your friend!

Plain finish \$1.75 postpaid,
Decorated \$3.50

Miss Lord's Craft Shop Erie, Pa.

"Mum"

(As easy to use as to say)

does away with all body odors

as they occur—acting gently, harmlessly but surely.

"Mum" is a snow-white, greaseless deodorizing cream. It doesn't overpower odors with a stronger odor but neutralizes them. It does not check perspiration nor interfere at all with natural normal processes.

"Mum" is harmless to the skin, doesn't stain the clothes. It's economical to use—a little goes a long way; everybody finds it useful.

Takes only a minute to apply after the morning bath—and preserves the whole day through the fresh-from-the-bath sweetness—no matter how warm or close the weather—no matter how hard one works or plays. An all-the-year-round necessity.

25c—at your drug- or department-store.

"Mum" is a trade mark registered in U. S. Pat. Office.

"Mum" Mfg Company
1106 Chestnut Street Philadelphia



SHOE CRAFT

27 W. 38th St. New York

Fitting The Narrow Foot

Widths AAAA, AAA, AA & A.
All sizes including 8, 8½, 9 & 9½

Unlike the ordinary narrow width shoe, the "ShoeCraft" shoe has a proportionately narrower heel which fits perfectly and lends the foot a measure of comfortable support. This is but one of the exclusive features of "ShoeCraft" shoes. Our booklet, "Fitting the Narrow Foot," explains them all. Write for it.



ARIMIS, a New Fall Boot, \$14

In specially tanned nut brown or in solid black. It has the newest heel, neither high nor low. Its trim youthful lines are enhanced by smart punchings.

MAIL SHOPPING SERVICE
Parcels Post Prepaid. Perfect fit guaranteed. Send for New Fall Catalog V-6, and Measurement Chart. Charge Accounts.



*Avenue de l'Opéra, Paris, showing
Butterick shop on the right.*

*Smaller pictures show exterior and
interior of the Butterick shop, called
the most beautiful store in the world.*

Midway Between The Opéra and The Louvre

Midway between the Opéra and the Louvre on the Avenue de l'Opéra you have probably noticed a smart shop with the sign "Butterick." The next time you are in Paris pay us the honor of a visit at "No. 27," for it has been called the most beautiful shop in the world, and it may give you a thrill of home pride at being an American.

Butterick, publisher of THE DELINEATOR, has been established in this shop for nineteen years, and despite the war our business in magazines and patterns is larger than ever before.

Le Miroir des Modes, which is the French edition of THE DELINEATOR, and is published in the Butterick Building, New York City, has a larger sale in Paris and throughout France than any similar magazine. It sells for 10 francs (\$2.00) a year. It illustrates the identical dress designs you see in your American DELINEATOR.

Paris, Arbiter of Style, puts the golden seal of her distinguished favor on THE DELINEATOR, and Butterick patterns which reproduce DELINEATOR designs.

The Delineator

Butterick
Publisher



The most
Original
Hat Shop
in town

La Galerie
Antoinette

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622 Fifth Avenue, New York.

Reduce Your Flesh

The French Method



CLARK'S THINNING SALT

(Sel Amaigrissant Clarke, Paris)
THE ORIGINAL FRENCH SALT

This treatment consists of twenty-four delightful perfumed baths, which enable women to retain their graceful, slender forms without exercise, diet, drugs or rubber garments. Clark's Thinning Salt has been proven the ideal method of reducing weight. Sold for years to Royalty and European Society leaders.

FOR SALE—NEW YORK:

B. Altman; Lord & Taylor; Macy's; Gimbel Brothers; Stern Brothers; Liggett-Riker-Hegeman, and at drug stores and exclusive hair dressers in all important cities. Corson Hair Co., Los Angeles, Cal., Pacific Coast distributor.

A treatment sent in plain wrapper anywhere in the United States upon receipt of \$3.50. Send for Booklet, "The French Method of Reducing."

Orient Co., Laboratories, North Wales, Pa.

Are Your Hands Older Than Your Face?



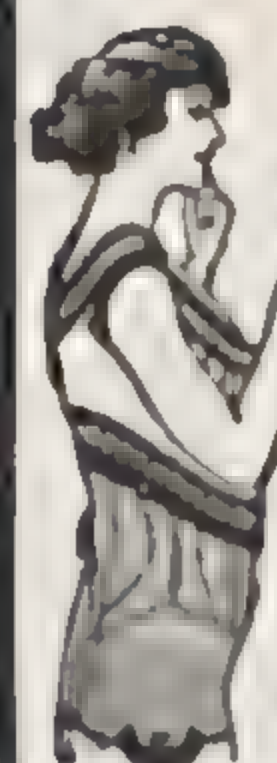
PÂTE GRISE

"The Friend of Middle-age"

A STIMULATING POMADE FOR AGING HANDS.

Postpaid \$2.00
Dept. A. Booklet

Berthe May's MATERNITY Corset



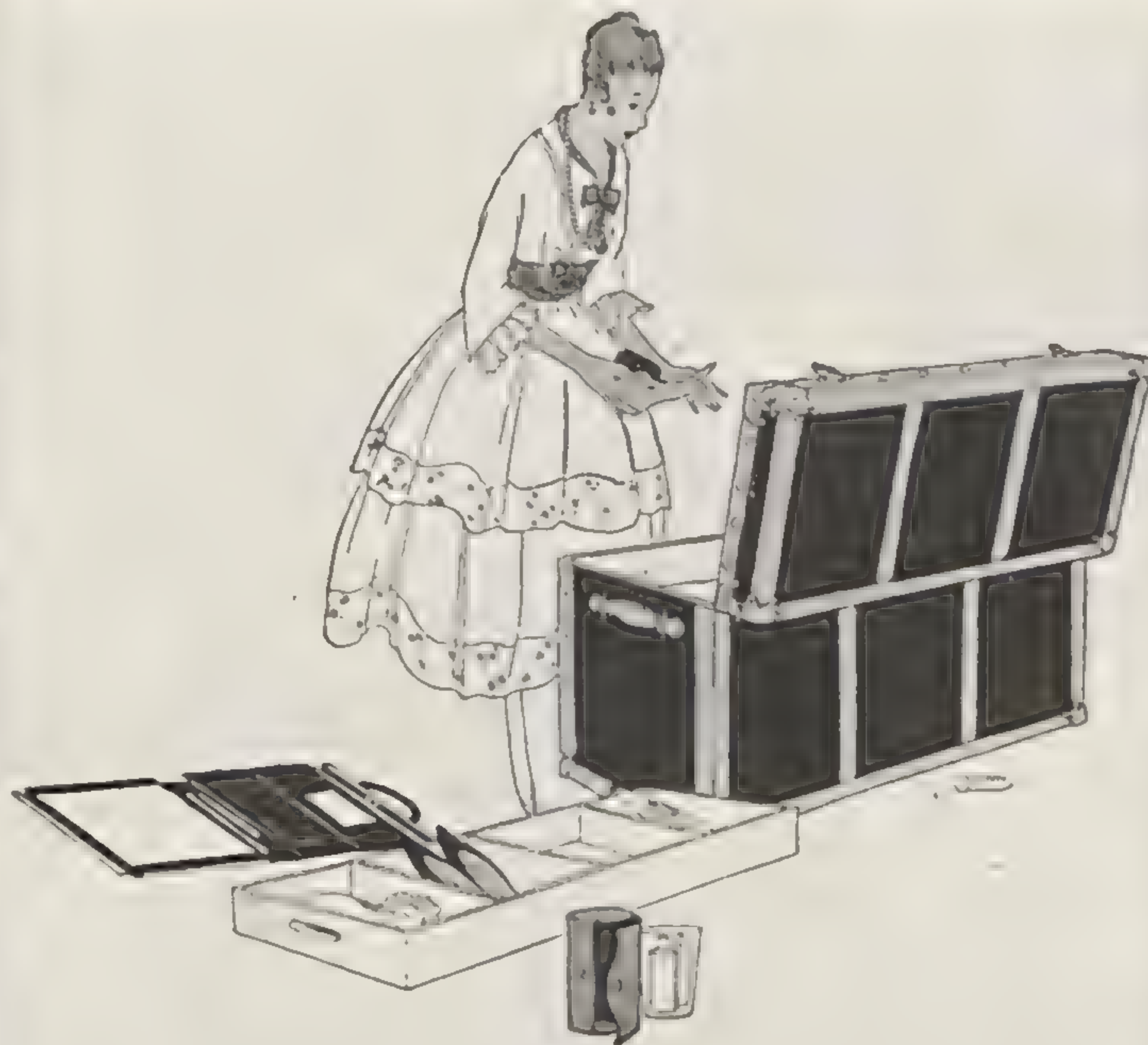
Comfort, abdominal support, dress as usual, normal appearance, protection for mother and child. Invisible system of enlargement.

Write for Booklet No. 14
Free under plain and sealed envelope

SAME CORSET ADAPTED FOR
STOUT WOMEN AND INVALIDS

BERTHE MAY, 10 East 46th Street, New York
(Beware of Imitations)

Are you changing your address?



Don't forget to notify VOGUE

Have you been receiving Vogue at your summer country home? Then you are probably planning to return to town shortly. The autumn fashion numbers of Vogue (beginning September 1) are all-important. Naturally, you do not want to miss a single one.

Unlike letters, magazines are not forwarded by the post office. Therefore, if you subscribe to Vogue and wish to receive your copies at your autumn address, you should give Vogue's subscription department at least

Three weeks' notice

so that your address may be corrected in our files and your copies of Vogue may be sent direct to your autumn address without loss, delay, or the trouble of corresponding with postmasters about forwarding copies.

To save yourself inconvenience

FILL OUT THIS BLANK

and mail it to us at once. It will insure your receiving the all-important autumn fashion numbers of Vogue at your town address.

CHANGE OF ADDRESS BLANK

VOGUE

19 West 44th Street
New York City

Date.....

Please change my present summer address as given below,

Name

Street..... City..... State.....

Present summer address

and send my copies of Vogue to my autumn town address as given below, beginning with the.....number

Name

Street..... City..... State.....

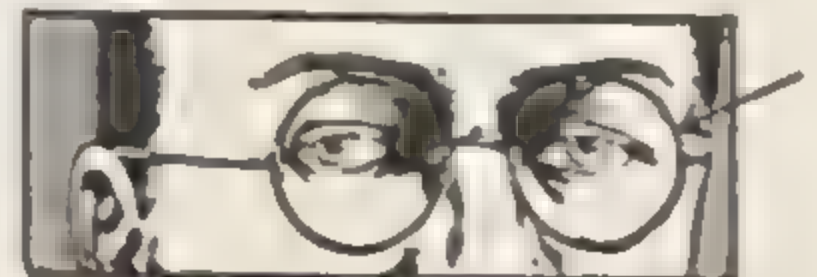
Autumn town address

Economy + Style

Shelltex Shur-on

EYEGLASSES & SPECTACLES

Shell rims and bows of great beauty and elegance in the prevailing styles and colors. Protect the lenses from breakage.



At most high-grade optometrists, opticians and oculists, or write us. Look for the name Shur-on or Shelltex in the bridge.

E. KIRSTEIN SONS CO.
243 Andrew Street Rochester, New York
Established 1864

Your bosom friend

Ovida

The Exclusive and Standard Garment for
REDUCING FIGURE-SHAPING
COMFORT HEALTH
Elastic Brassieres
\$1.00 and up
Insures perfect fit
Guarantees Satisfaction
Sold at Leading Stores
Price List on request
Ovida Co., 12 W. 37th St.
Dept. 2 New York

Pétrole Hahn

For Beautiful Soft Hair

Ill-conditioned hair, no matter how stylishly coiffured, is a great disappointment. Pétrole Hahn with its natural Petroleum (daintily perfumed) will nourish and stimulate your hair—cleanse it, keep it soft, wavy and of silky sheen.



Sizes \$1.50 and \$1 at dealers or by parcel post

PARK & TILFORD
Sole Agents New York

"The Crowned Glory"
—framing little
brochure, and free
on request

Cuticura SOAP

AND OINTMENT
QUICKLY REMOVE
PIMPLES, DANDRUFF
THE SKIN THE HAIR



A New Sherlock Holmes Story

“His Last Bow”

Sir A. Conan Doyle has brought fiction's most famous detective out of his retirement to unravel the most important mystery of his career—one that might have thwarted all of England's plans in the war. How he solves the case the thousands of Sherlock Holmes followers may read in the September 22d issue of

Collier's
THE NATIONAL WEEKLY

VOGUE SUGGESTS

THAT before you spend the first dollar of your autumn dress allowance, before you begin even vaguely to wonder whether hats are to be large or small, whether taupe or castor will be the smarter for autumn, whether the "hourglass" or the moyen âge silhouette really will be the mode, you insure yourself against the costliest of all mistakes—a wrong start.

The woman who reads these autumn numbers of Vogue is absolutely assured that her forecast of the coming fashions is correct. As regularly as the seasons return recurs the same vital question: What is to be the line of the new silhouette? Vogue—and only Vogue—can tell you weeks and months in advance. These four numbers represent absolutely authentic, absolutely new style information:



Paris Openings Number

October 1

This might almost be called the "all Paris number," so entirely will it be devoted to the newest French creations. Every noteworthy gown, hat, wrap, coat or suit produced in Paris this autumn, will be faithfully reproduced.

There are models in this collection which are received with instantaneous favor, the *succes fou*, as the French say. Naturally everyone is keen to know just which these models are, because of their pronounced influence on the winter mode.

You will find these favorites fully described in this issue of Vogue with illustrations showing just how the newest sleeve, skirt and collar lines are achieved.



Smart Fashions for Limited Incomes

October 15

How often have you not wondered how some woman in particular among your friends manages to be always so smartly dressed on what must be a very limited dress allowance! The answer is very simple. She makes no mistake in choosing and buying her clothes.

Distinctive dress depends far more on information than on unlimited means, and the Smart Fashions for Limited Incomes Number of Vogue will bring you that information. Vogue's editors have selected from the thousand and one new models those most adapted to the woman who must spend her allowance wisely.

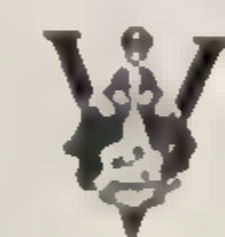


Winter Fashions Number

November 1

The winter mode at its height—a leisurely, authoritative discussion, with full illustrations and descriptions of the late fall and winter models. Gowns, suits, waists, hats, wraps and all necessary accessories will be pictured and described, so that at one glance you can tell what all the dressmakers and shops are offering.

Selected in the mode of the late fall, these models represent the season's creative work of the celebrated Paris and New York houses, and will include everything you will care to wear until next Spring.



Vanity Number

November 15

Those graceful little touches which make the smart woman smart—where to get them and how to use them. This number will present fashions seen this season on both sides of the footlights in New York; the conservative models produced late this fall, and many gowns worn by the best dressed women of the stage.

The Vanity Number also will review all the new perfumes, soaps, creams, powders and other toilet witcheries that make fair women fairer; the little touches that are to the well-turned-out ensemble what the last few strokes of the brush are to the portrait.

We know from experience that every one of these four important autumn fashion numbers will be sold out almost at once. To save you from disappointment, check this coupon now and hand it to your newsdealer now, so that you will be sure of receiving your numbers—and receiving them promptly. Or, better still, send in your subscription and make perfectly certain of receiving them all.

Twice a Month
24 copies a year

\$5 a Year
25 cents a copy

VOGUE

CONDÉ NAST, Publisher
EDNA WOOLMAN CHASE, Editor

19 WEST 44TH STREET, NEW YORK CITY

MEMORANDUM TO NEWSDEALER
Please reserve for me as they appear, one copy each of the issues of Vogue I have checked below:
☐ Paris Openings Oct. 1
☐ Smart Fashions for Limited Incomes Oct. 15
☐ Winter Fashions Nov. 1
☐ Vanity Number Nov. 15
Name
Address

Would You Let Your Husband Know You Suspected Him?

Suppose you were married to a millionaire's son—Suppose he became fascinated by a beautiful woman of twenty-eight—Would you keep silent—Or would you let him know what you had learned? What would you do in Ellen Josselyn's place? Would you do what she did when her hour of trial came? Find out how she handled a terrible situation by reading

"Josselyn's Wife"

BY

KATHLEEN NORRIS

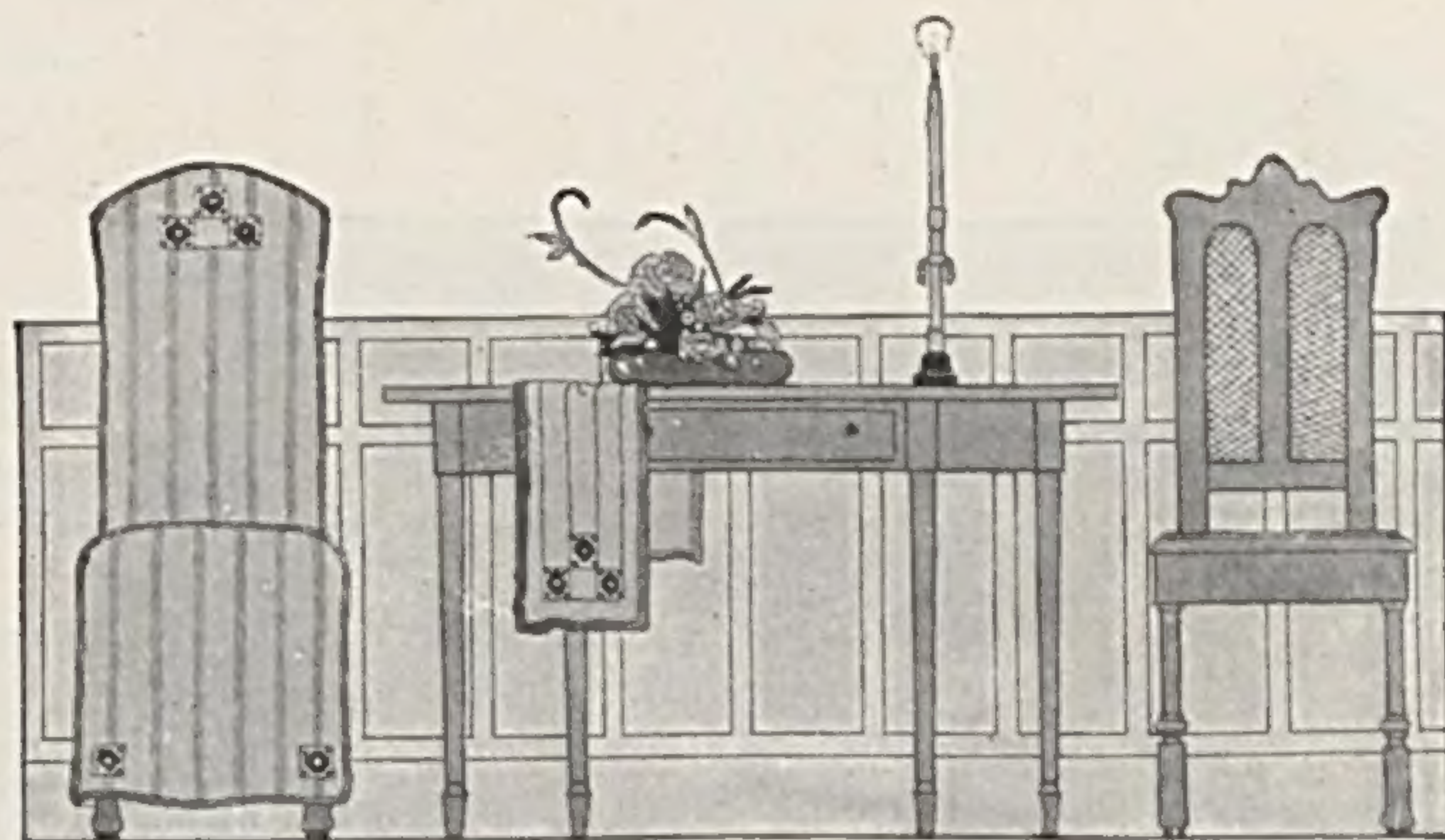
(Author of *"The Heart of Rachael."*)

This thrilling serial of love, ambition and devotion is the greatest story Mrs. Norris has ever written. You can finish this splendid \$1.50 book-length novel in four 25,000-word instalments, beginning with the October



Pictorial Review

THE BIG FALL FASHION NUMBER
NOW ON SALE



If you have a house, or are going to have a house; if you own a garden or are going to plant a garden, you can save money by consulting

House & Garden

What Vogue has done for women of taste and discernment in matters of dress and accessories, House & Garden will do for you in matters of interior decoration, architecture, and planning of your garden and grounds.

It is crammed with beautiful things: with lovely rooms; exquisite gardens; the finest work of skilled artists and craftsmen in furniture, fabrics, papers, china, fountains; with everything that goes to make up the gracious and charming home. It shows you just what to do, how to do it, and—best of all, perhaps—just how it looks in other charming homes where it has been done.

House & Garden is a practical help to the home maker, the final authority on the thousand and one problems of house building, furnishing, gardening, sanitation and the like, which at one time or another puzzle the owner of every house.

\$1 Invested in House & Garden

A tiny fraction of your loss on a single ill-chosen chair

Will Save You \$100

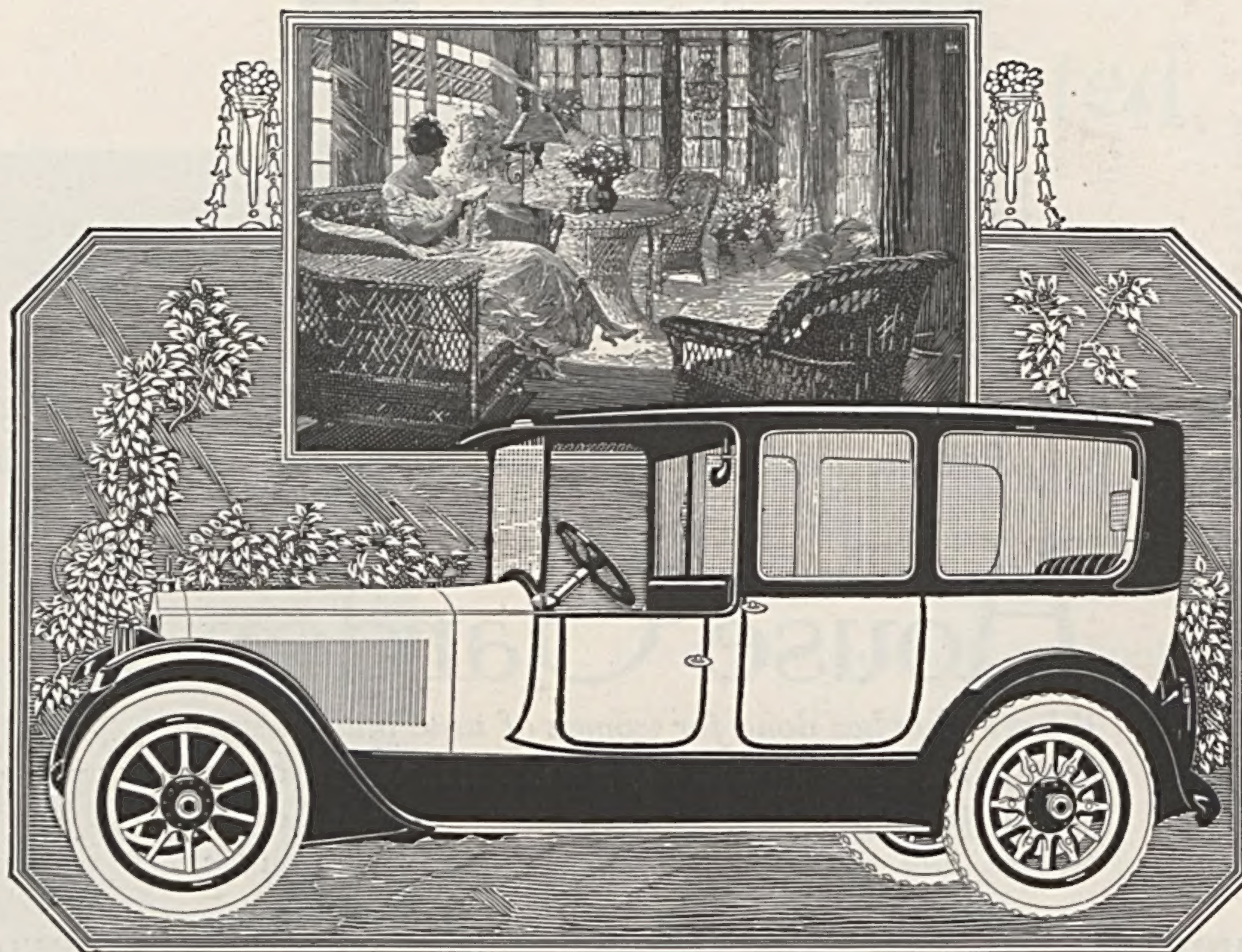
House mistakes are often very costly. You need the advice of experts in every important house expenditure. Hundreds of dollars—often thousands—may depend on a single decision and expert advice will be invaluable. May we, therefore, suggest that you take advantage of our special offer and plan your home expenditure this year with the help of House & Garden?

Special Offer—5 Issues for \$1

(SIX, IF YOU RESPOND PROMPTLY)

If you care to make your own house smart, distinguished, and representative of your personal tastes, you will want to take advantage of our special offer of five issues of House & Garden for \$1—six, if you mail the coupon now. Send no money now unless you wish to—just mail the coupon opposite today.

HOUSE & GARDEN, 19 West 44th Street, New York City
 Send me five numbers of House & Garden, beginning with the September issue. It is understood that if this order reaches you promptly, you will send an additional number making six in all. I enclose \$1 herewith. (Or, I will remit \$1 on receipt of bill. (Foreign, \$1.50—Canadian, \$1.25.)
 Name
 Address (please write very plainly)
 City
 State
 V. 9-15-17



The new Packard Twin-Six Landulet, seven passengers

What is Security Worth?

Four walls of reeds and a thatched roof probably made the first home.

It was built for protection. And the advancement of the human race since then has been one long struggle for better protection—for greater security and comfort.

Think what it means to take with you everywhere you go the protection and refined comfort of the home.

This new Packard enables you to do just that.

In beauty of design and refined elegance it is indeed "a new creation."

But in the certainty of its operation it is far beyond all other Packard achievements.

And it goes still further in the economy of gasoline.

We might build the Twin-Six for a lower price—but it could not then be so *dependable* as it is now.

Seventeen body styles in this third series Twin-Six—3-25 and 3-35. Enclosed cars, \$4800 to \$5600, at Detroit

A s k t h e m a n w h o o w n s o n e

Packard Motor Car Company, Detroit

Packard
TWIN-6



McCallum
Silk Hosiery

Interesting Booklet sent free
on request

"You just know she wears them"

McCALLUM HOSIERY COMPANY
Northampton, Massachusetts



THIS is a simple request. You will admit that you owe it to your teeth to keep them in the very healthiest condition possible.

Your teeth need the very best protection science can give them. But since "Acid-Mouth" is thought to be the teeth's worst enemy (9 out of every 10 persons are said to suffer from it) how can you hope to give your teeth real protection unless you take active steps to check "Acid-Mouth"?

An important mission of Pebecco is to save your teeth by fighting "Acid-Mouth." Nine chances to one you need Pebecco for this kind of protection.

You—everybody—need Pebecco even if you do not have "Acid-Mouth," because Pebecco polishes teeth beautifully, purifies the mouth and gives a fine feeling of freshness and keenness.

Send for Free Ten-Day Trial Tube of Pebecco and Acid Test Papers

The Trial Tube will show you how a real dentifrice tastes and acts, and the Test Papers will enable you to prove whether you have "Acid-Mouth."

LEHN & FINK, 162 William St., New York
Manufacturing Chemists

*Try me
for your
Teeth's
Sake!*

OUR SIGN IS OUR BOND

